Mus. Th.
575

c Mus Th 575

4°

Gumpelzhaimer

Mus Th 575
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COMPENDIVM MVSICAE LATINO-GERMANICVM.

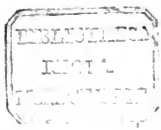
Studio & operâ Adami Gumpelzhaimeri, Troſpergij Bavari, editum.

NVNC ALTERA HAC EDITIone alicubi mutatum & auctum.

AVGVSTÆ

Excuſum typis Valentini Schœnigij.

Anno M. D. XCV.



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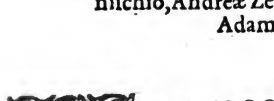
ORNATISSIMIS ADOLESCENTIBVS, NEC NON INDOLIS AC SPEI OPTIMÆ pueris Conrado Hœrmanno, Philippo Hellero, Ioanni Scharschmidio Franco, Tobiæ & Matthæo Christoph: Ehemijs, Philippo Hœchstettero, Iohan: Berlohero, Christophoro Fronmillero, Matthæo Millero, Hieremiæ Laubio, Iohanni Gassero, Davidi Wagnero, Adamo Reisnero, Laurentio Neogeorgo, Andreæ Schellero, Christophoro Nachtrubio, Sebastiano Heidenrico Misnico, Georgio Hindermario, Davidi & Hieremiæ Ehingeris, Iohan: Baptistæ Heinzelio, Adolpho Leschenprandio, Iohan: Iacobo Rumlero, Wolgango Hœschlio, Christophoro Christelio, Salomoni Ienischio, Andreæ Zeilnero, Lucæ Schallero, philomusis,

Adamus Gumpelzhaimerus

S. P. D.



PIVM AC PRÆCIPVVM HOMINIS STVDIVM esse, Dei laudem canere, qui soli humano generi articulatam in terris vocem largitus sit; eumq; verum esse atque extremum finem Musicæ: præclarè Græcus quispiam Philosophus dixit. Etsi enim sua cuilibet animanti, volucri præsertim, vox est; ita ut una strepat, altera crocitet, tertia clangat, alia deniq; dulcius quiddam sonet, quo uniuersi conditorem singulæ quasi laudare perhibētur: sonus tamen iste (quod prouerbio dicimus) absq; mente fit, nec nisi inarticulatus, ut cum vulgo loquar, nuncupari meretur. Solus homo ea canit, quæ non sensu tantùm percipiuntur, sed etiam mente comprehenduntur: & quia ratione constant; non tam corpus, quàm animum permouent: tum verò maximè beant, si ad DEI bonorem, à quo salus nostra omnis pendet, referantur. Hoc consilio Musicæ compendium me non ita pridem edidisse; constare existimo: cur recognôrim, discipuli optimi, ne hic justo sim prolixior, præfatione ad Lectorem indicabo. Vestro autem nomini inscribere volui; ut exemplo eorum, quibus anteà dedicabam, hac canendi arte, proeo ac decet, uteremini: nō ad aurium duntaxat voluptatem, sed in eum præcipuè finem, quem Musicæ proprium Philosophus verè affirmauit. Valete. Postridiè Kal: April. 1595. Augustæ.

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SPLENDORE GENERIS

ORNATIS, PIETATIS, VIRTVTIS ET DOCTRINÆ STVDIOSIS ADOLESCENTIBVS IOAN: GEORGIO Hœrmanno, Hieronymo Hervvarto, Paulo Râmo, Iohan: Huldarico Linckio, Friderico & Iohan: Friderico Saliceis Grisonibns, Matthæo Menharto; Nec non optimæ spei pueris Georgio Sigismundo Fabricio, Matthæo Stürzelio, Hieremiæ Puraunero, Philippo Henischio, Danieli Oppenridero Reinhartshofensi, Matthæo Henningo, Ioachimo Prinnero, Ioan: Leüchsnero Franco, Hieronymo & Tobiæ Zæhijs, Marcello Theodorico Neoburgensi, Christophoro Hafnero, Antonio & Magno Iacobo Seitzijs, Henrico Schot Tyrolensi, Friderico Davidi & Marco Antonio Schalleris, discipulis percharis S. P. Adamus Gumpelzhaimerus T.

AMOR, SECVNDVM VETERES, DOCET MVSIcam. Hoc, ut verum esse cõcedam, ita satis esse, non itidem dixerim. Multi enim sunt, qvi artium amore flagrant, qvibus vel sola illarum mẽtio læticiæ qvid adferat: nihil tamen inde ad eosdem redit commodi, ijs destitutos subsidijs, qvæ maximè desiderantur. Præcepta intelligo, sine qvibus, Cicerone gravissimo autore, nulla ars perdisci potest. Vt autem in singulis disciplinis alij alia seqvuntur compendia, qvibus ad illarum cognitionem perveniant: ita qvoq; in Musicæ doctrina, cujus cura mihi incumbit, comperio, variasà diversis epitomas editas esse. In his delectum habendum esse ratus; præcæteris, locum hactenus ei Compendio dare placuit, qvod M. Henricus Faber conscripsit. Vt illorum etiam ratio haberetur, qvi Latina non intelligerẽt: interpretationem M. Christophori Ridij adjeci. Qvæ porrò sive brevitatis studio, seu opinione difficultatis, seu festinatione, seu alia qvapiam de causa (ut suæ cuiq; rationes constant) ab his præterita sunt: illa partim aliunde, velut proportionum doctrinam, partim de meo visum est supplere. Decimo enim jam anno, qvo pueris literis addictos in Musicis erudio & exerceo, experiendo mihi deprehendisse videor, tam qvæ impediant discipulorum profectum, qvàm qvæ eorundem progressus adjuvent & provehant. Incommodis igitur animadversis pro meâ virili mederi, & impedimenta amoliri sum conatus. Hanc autem qvalemcunq; operam, optimi adolescentes, vobis inscribere volui: cùm & amare ipsam hanc artem vos sciam, & vestigia

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& vestigia secuti sitis, qvæ expressa hoc opusculo cernetis. Qvód si inde alij etiam, qvorum causâ hic à me labor susceptus est, fructum perceperint: minùs me editionis pœnitebit; & candidorum (nam zoili dentes susq; deq; fero) expectationi nonnihil satisfactum putabo. A qvibus amicè corrigi ut cupio: ita meliora nobiscum communicare ne graventur, rogatos volo. Non possum hoc loco, discipuli charissimi, silentio præterire injuriam, qvâ me F. L. affecit. Huic enim qvum hanc Epitomen misissem, in officinâ Gerlachianâ ut exprimeretur; eæ verò conditiones mihi propositæ essent, in qvas sine damno consentire non poteram: iste librum petenti mihi non solùm non reddidit illicò, sed inde excerpta (itaq; depositum, qvod vocant abnegando) suæ Introductioni in Musicam cum Bicinijs sacris nuper editæ qvæ servirent, inseruit. Qvod animo haud iniqvo ferrem: si me id consçio aut nominato feciſſet. Nunc ne furti me qvisqvam insimularet; ad famam tuendam meam hoc necessariò indicandum duxi. Restat, vos moneam, qvâ cupiditate, Musicæ, reliqvarum artium velut condimento, studetis; eádem, aut majore etiam, pietatem & reliqvas bonas disciplinas exerceatis, potituri olim fine omnium jucundissimo, Animæ salute; qvam vobis ex animo precor. Benè valete. Mense Novemb: 1590. Augustæ Vindelicorum.

AD ZOILVM.

Si qvid novisti rectius istis,
Candidus imperti: si non his, utere mecum.

A. G. Nomen autoris significat.

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Dem Leser glück vnd heil.

ES geht nun in das fünffte jar/das ich/ günstiger lieber Leser/ die Music teütsch vnd lateinisch zusamen in truck verfertigt/vnd darbey (nach dem mir Gott gnad verlihen) so vil zusatz gethon/damit die Jugendt mit besserm nutz dariñ möcht vnderrichtet werden. Weil dann die Exemplaria/ welche damalens auffgelegt/alle verkaufft sein/ vnd ich solche widerumb in truck zugeben angesprochen worden: hab ich (wie zuuor) mit mei nem aignen kosten solchem begern ein gnügen thün wöllen. Was derwegen die neüe edition belangt/hab ich jetzt/wa es die gelegenheit erfordert/ neüe vnd tauglichere Exempel gesetzt: auch etliche Fugen mit zwo vnd mehr stimmen/ item Bicinia sacra, vnd Contrapunct. quatuor & quinq; vocum, sampt dē Ligaturis hinzugethon: Aber die teütschen Geistlichen Liedlin mit vier stimen/ als die besonders getruckt worden/diß orts außgelassen. Vnd das alles zu dem end/damit die tirones gleichsam alles beisamen hetten/vnd nit mit partibus zukauffen/beschweret wurden: darinn solche Text gemainklich fürkommen/die mehrschaden dann nutz mit sich bringen. Will der hoffnung sein/ dises mein wolmainen/ soll den verstendigen nit mißfallen. Hiemit/was einem jeden nutz vnd hailsam/von hertzen wünschende. Geschriben in Augspurg/den 2. tag Aprilis/ im Jar Jesu Christi vnsers Seligmachers/ 1595.

Adam Gumpeltzhaimer von Trosperg.

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MVSICA.

Qva de re agit hoc Musices Compendium?

In	1	capite de Musica,	fol: 1
	2	Clavibus	1
	3	Vocibus,	4
	4	Cantu,	4
	5	Mutatione.	5
	6	Figura & Signis	7
	7	Ligatura,	8
	8	Pausis & Punctis,	10
	9	Proportionibus,	11
	10	Tonis seu Modis,	14

CAPVT PRIMVM de Musica.

Qvid est Musica?
Est bene canendi scientia.

Qvotuplex est?
Duplex: Choralis & Figuralis.

Qvid est Musica Choralis?
Qvæ simplicem & uniformem in suis Notulis servat Mensuram.

Qvid est Musica Figuralis?
Qvæ diversam figurarum qvantitatem juxta varia præscripta signa exprimit.

Singkunst.

Waruon handelt diß Büch der Music?

Jm̃	1	Capitel von der Singkunst/	
	2	den Schlüsseln/	
	3	den Stimmen/	
	4	dem Gesang/	
	5	der verenderung der Stim̃/	
	6	der gestalt der Noten vnd zaichen/	
	7	der zusamen bindung der Noten/	
	8	den Pausen vnnd Puncten/	
	9	der Proportion/	
	10	dem Ton.	

Das Erst Capitel/von der Singkunst.

Was ist die Music?
Sie ist ein Kunst recht vnnd wol zusingen.

Wie vilfaltig ist sie?
Zwifaltig: Choralis oder gleichförmig/vnd Figuralis oder vilförmlich.

Was ist die gleichförmig Music?
Welche ein einfachen vnd gleichförmigen Tact oder Mensur in jren Noten helt.

Was ist die vilförmliche Music?
Welche ein vngleiche grösse der Noten/ Puncten vnnd Pausen hat/ nach mancherlai fürgesetzten zaichen.

Seqvitur

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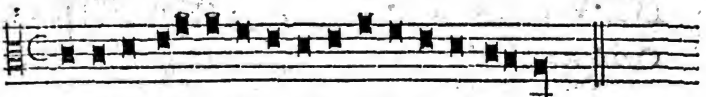
Seqvitur exemplum Muſicæ Choralis & Figuralis, 4. vocum.

Tenor. Choralis

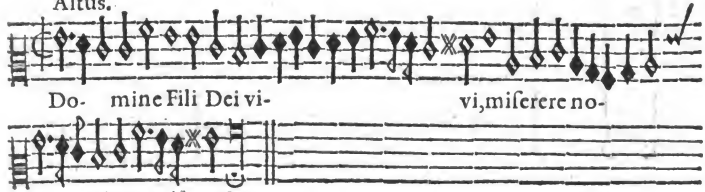


Domine Fi- li Dei vivi, miſe re re no- ſtri.

Cantus Figuralis

Do- mine Fili De- i vi- vi, miſerere no- ſtri, noſtri-

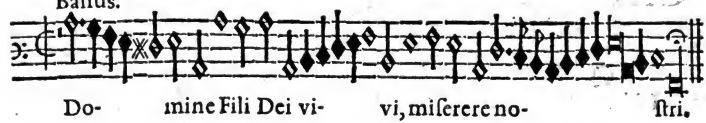
Altus.



Do- mine Fili Dei vi- vi, miſerere no-

ſtri, no- ſtri.

Baſſus.



Do- mine Fili Dei vi- vi, miſerere no- ſtri.

CAPVT SECVNdum de Clavibus.

Qvid eſt Clavis?
Eſt vocis formandæ index.

Qvod ſunt Claves?

Viginti, Atq; ex ſeqventi figura, qvæ vulgò Scala dicitur, patent.

Das 2. Capitel/von den Muſic ſchlüſſeln.

Was iſt der Muſicſchlüſſel?
Er iſt ein zaiger diſer Stim̃ / die man ſoll ſingen.

Wie vil ſeind Muſicſchlüſſel?
Zwainzig. Vnd werden auß nachfolgendem Täfelein erkandt / das gemainglich Scala (ein Laitter) genennet wirdt.

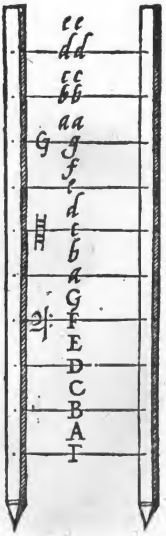
Qvotu-

Qvotuplices ſunt Claves?

Wie manigfaltig ſeind diſe Muſicſchlüſſel?

Triplices, Dreifaltig die

Geminatæ Gedoppelten. 5.	ee	la		
	dd	la	ſol	
	cc	ſol	fa	
	bb	fa	♭ mi	
	aa	la	mi	re
Minores Kleinern. 7.	g	ſol	re	vt
	f	fa	vt	
	e	la	mi	
	d	la	ſol	re
	c	ſol	fa	vt
	b	fa	♭ mi	
	a	la	mi	re
Maiores Gröſſern. 8.	G	ſol	re	vt
	F	fa	vt	
	E	la	mi	
	D	ſol	re	
	C	fa	vt	
	♮	mi		
	A	re		
	Γ	vt		



Cur Γ initio Scalæ ponitur?

Quòd á Græcis plurimùm ars exculta ſit.

Warumb ſetzt man das Γ im anfang der Laitter?

Darumb/das ſie von den Griechen maiſtes theils her kumt.

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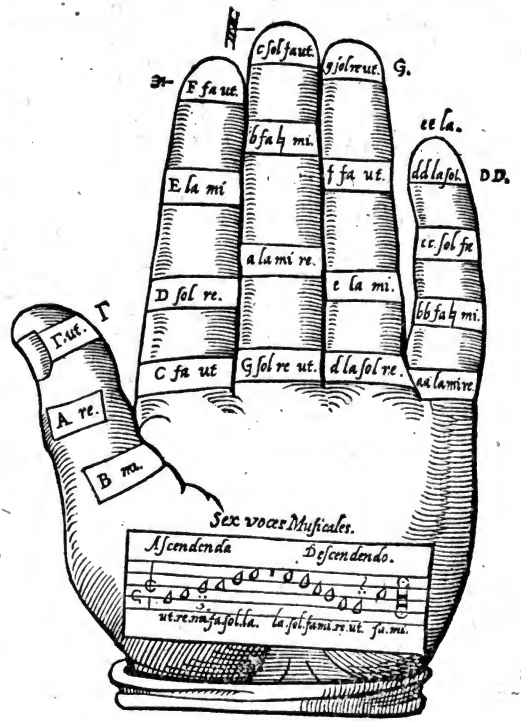

Diſce manu tantum, ſi vis benè diſcere cantum,
Abſq; manu fruſtra diſces per plurima luſtra.

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Qvot ſunt Claves ſignatæ?

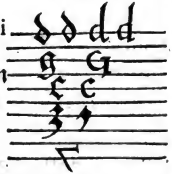
Qvinq; Γ ut, F fa ut, C ſol fa ut, G ſol re ut, & dd la ſol. Sed Γ ut & dd la ſol, rariſſimè ſunt in uſu.

Qvare dicuntur ſignatæ?

Qvia hæ ſolæ in Cantus exordio expreſſè ponuntur.

Qvomodo ſignantur?

In Cantu Chorali ſignantur ſic:



Im Choral werden ſie alſo gezaichnet.

Qvomodo inter ſe diſtant & ponuntur Claves?

Ponuntur oēs in linea, diſtantq; inter ſe per qvintam, præter F & Γ per ſeptimam.

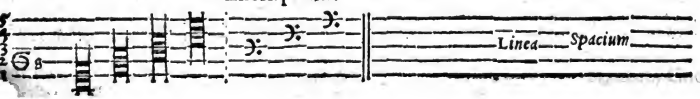
Qvibus in lineis qvæq; ſignari ſolet?

g Vſitatè tantum in ſecundâ lineâ.

C In primâ, ſecundâ, tertiâ, qvartâ.

F Verò in tertiâ, qvartâ, qvintâ, hoc modo.

Exemplum.



Wie vil ſeind gezaichneter Muſicſchlüſſel?

Fünff. Γ ut/F fa ut/C ſol fa ut/G ſol re ut/vnd dd la ſol. Aber Γ ut/vnd dd la ſol/werden gar ſelten gebraucht.

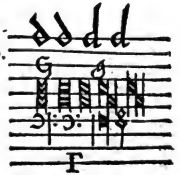
Warumb haiſſen ſie gezaichnete?

Dieweil diſe allein/in des Geſangs anfang/außtrucklich geſetzt werden.

Wie werden ſie gezaichnet?

In Cantu verò Figurali hoc modo.

Aber im Figural auff diſe weiß.



Wohin werden ſie geſetzt/ vnd wie weit von einander?

Sie werden alle auff die Linien geſetzt/vnnd ſtehen ein quint/ oder fünffte zal/von einander/ohn allein das F von dem F ein ſibend theil.

Auff welche Linien wirdt ein jeder Schlüſſel geſetzt?

Das g am breüchligſten auff die ander Linien.

Das c auff die erſte/ ander/dritt vnd vierdt.

Das F auff die dritt/vierdt/vnd fünfft. Auff diſe weiß wie volgt.

CAPVT TERtium, de vocibus.

Qvid est vox?

Est syllaba, qva clavium Tenor exprimitur.

Qvot sunt voces?

Sex: Vt, Re, Mi, Fa, Sol, La.

Qvis primus illarꝫ fuit inventor?

Gvido Aretinus Monachus in Italia, autore Trithemio floruitqve Anno Christi M. XLIV. Easdem sex voces qvidam seqventi disticho cõprehendit.

Cur adhibes tristi numeros cantũqve labori?

VT RElevet MIserum FAtum, SOLitosq; LAbores.

Das 3. Capitel/von den Stimen.

Was ist die Stim?

Sie ist ein Sylb/dardurch der Musicschlüsseln geltung außgesprochen wirdt.

Wie vil seind Stimen?

Sechs: Vt/Re/Mi/Fa/Sol/La.

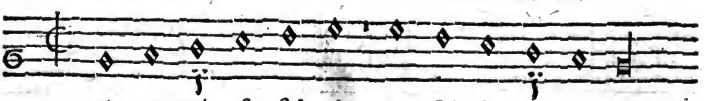
Wer hat sie erfunden?

Guido Aretinus ein Münch inn Welschlandt/welticher vmb das Jar 1044. gelebt/wie Trithemius bezeugt. Dieselbige hat einer mit nachfolgendẽ zweien versslin angedeütet.

Was mein arbeit ringer/fragst mich?

Vt, Re, Mi, Fa, Sol, La, sing ich.

Ascendendo. Descendendo.



vt, re, mi, fa, sol, la: La, sol, fa, mi, re, vt.

Qvotuplices sunt voces?

Duplices: Inferiores & Superiores.

Qvæ sunt Inferiores?

Qvibus utimur qvando Cantus ascendit, ut sunt: Vt, Re, Mi.

Qvæ sunt Superiores?

Qvibus utimur qvando Cantus descendit, ut sunt: La, Sol, Fa.

Wie vilfaltig seind die stimẽ?

Zwifaltig: Die Vndern vnd Obern.

Welche haissen die vndern?

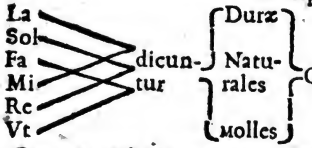
Die wir brauchen/wann das Gesang auffsteiget/vnd seind: Vt/Re/Mi.

Welche haissen die Obern?

Die wir brauchen/so das Gesang absteiget/vnd seind: La/Sol/Fa.

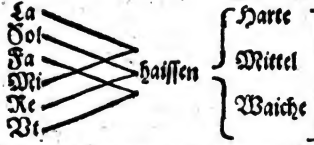
In qvotuplici ſunt differentia?

In triplici.



In wie vilfeltiger vnderſchiedung ſeind alle Stimen?

In Dryfaltiger.



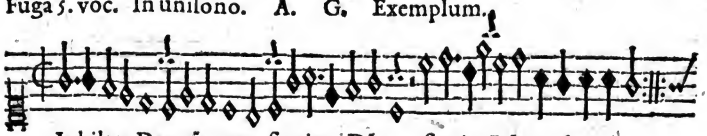
Sufficiuntnè hæ voces ad omnem Cantùm modulandum?

Ita, Qvia in mutationibus ſubindè repetuntur.

Iſts genůg an diſen Stimen/ ein jedes Geſang zuſingen?

Ja/dann ſie werden jmmerdar/ inn der Stimen verkerung/ widerhollet.

Fuga 5. voc. In uniſono. A. G. Exemplum.



Iubilate Deo oĩs terra, ſervite Dño, ſervite Dño in læticia.

CAPVT QVARtum, de Cantu.

Qvid eſt Cantus?

Eſt apta ſex vocum Muſicalium digeſtio.

Qvotuplex eſt Cantus?

Triplex: Durus, Naturalis, Mollis.

Das 4. Capitel/ von dem Geſang.

Was iſt das Geſang.

Es iſt ein ordenliche vnnd bequeme auffůrung der ſechs Muſicſtimmen.

Wie vilerley art iſt dz Geſang?

Dreierlei.

1. Hart oder ſcharpff.
2. Natůrlich oder mittelmeſſig.
3. Waich oder gelind.

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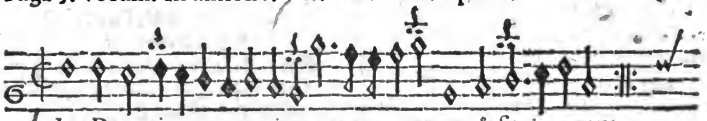
Qvid eſt Cantus durus?

Eſt qvi habet Vt, in G ſol re ut, & Mi, in b fa ♮ mi. Cognoſcitur ex abſentia b rotundi.

Welches iſt das hart oder ſcharpff Geſang?

Das in dem auffſteigenden G ſol re ut/ſinget Vt/vñ Mi in dem b fa ♮ mi. Wirt daher erkañt wañ im anfang des Geſangs/dz runde b nit verzeichnet iſt.

Fuga 5. vocum. In uniſono. A. G. Exemplum.



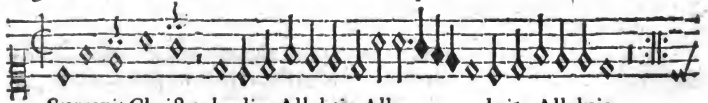
Qvid eſt Cantus Naturalis?

Eſt qvi neq; mollem, neq; duram vocem in b clave attingit, ſed tantum ſex vocibus Muſicalibus contentus eſt: Incipit enim in c, & qvieſcit in a.

Welches iſt das mittelmeſſig oder Natürlich Geſang?

Das weder ein waiche/noch ein harte ſtiſſi von ſich gibt/ſonder bleibt in ſeinen ſechs ſtiñen/ dieweil es im c anfahet/vnd endet ſich im a.

Fuga 3. voc: In uniſono. A. G. Exemplum.



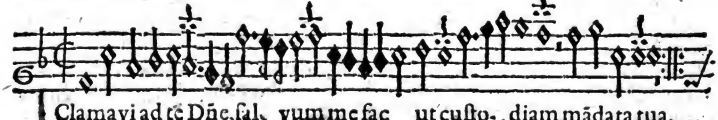
Qvid eſt Cantus mollis?

Eſt qvi habet Vt, in F fa ut, & Fa, in b fa ♮ mi. Cognoſcitur ex præſcriptione b rotundi.

Welches iſt das Gelind oder waich Geſang?

Das in dem auffſteigenden F fa ut ſinget vt/vnd Fa in b fa ♮ mi. Wirdt erkendt/wann im anfang des Geſangs das runde b. geſetzt iſt.

Fuga 6. voc: In uniſono. A. G.



CAPVT QVINtum, de mutatione.

Qvid est Mutatio?

Est vocis in vocem in eâdem clave unisona variatio.

Qvando igitur fit mutatio?

Mutatio vocum fit, qvando cantus ultra vocem La ascendit, aut infra vocem Vt descendit.

Qvot traduntur regulæ de Mutatione?

Sex.

I. Regula.

Omnis mutatio ascendendo fit per Re, descendendo verò per La.

II.

Propter unam Notam ascendentem super La, non fit mutatio, sed semper Fa in ea est cantandum, nisi ♭, vel ♯, assignatũ sit, qvod Mi durum significat.

Das 5. Capitel/von verkerung der Stimmen.

Was ist der stimmen verkerung?

Sie ist ein abwechßlung einer Stim in die ander / auff einem gleichlautenden Musicschlüssel.

Wann muß man dann die Stim verkeren?

Die verkerung der stimmen geschicht/ wañ das Gesang vber das La hinauff/ oder vnter das Vt herab steiget.

Wie vil werden Regeln fürgeschriben/von verkerung der Stimmen?

Sechs.

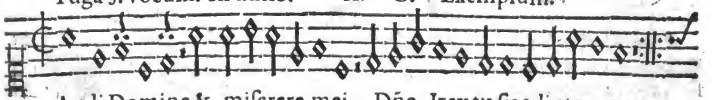
1. Regel.

Ein jede verkerung der Stimmen/geschicht im auffsteigen durch die stim Re aber im absteigen durch die stim La.

2.

Wann nur ein Nota vber das La/ ein Secunda hinauff steiget/ darff man von derselben wegen nicht mutiren/sonder man singt Fa/es sei dann sach/das diser zaichen eins ♭ oder ♯ verzaichnet/so bedeut es ein harts Mi.

Fuga 3. vocum. In unisono. A. G. Exemplum.



Audi Domine & miserere mei, Dñe Iesv tu sis adjutor meus.

III.

Non descendimus à voce Fa, in vocem Mi: neq; à voce Mi, in vocẽ Fa ascendimus per qvartam aut qvintam, sed à voce Fa in vocem Fa & à voce Mi in vocem Mi.

3.

Man kan von keinem Fa/in ein Mi/ noch von keinem Mi/in ein Fa/durch die quart oder quint auff noch abstaigen/sonder vom fa ins fa/vom Mi ins Mi.

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In cantu

IIII.

In cantu duro mutamus tribus clavibus, ſcilicet, a, e, & d.

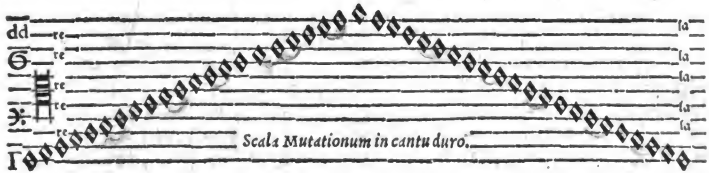
In a, & e, ſumimus La deſcendēdo.
In a, & d, ſumimus Re aſcendendo.

4.

In dem harten Geſang/ verkeren wir die Stimmen in dreien Muſicſchlüſſeln/ Nemlich in dem a/e/vnd d.

In dem a vnd e/ nemen wir die ſtimm La im abſteigen.

In dem a vnd d/ nemen wir die ſtimm Re im auffſteigen.



Scala Mutationum in cantu duro.

V.

In cantu Naturali prorſus nulla fit mutatio, qvia perpetuó in ſex vocibus verſatur.

5.

In dem mittelmeſſigen Geſang begibt ſich gar kein verenderung/ dann es bleibt jmmer in den ſechs Stimmen.

VI.

In cantu molli ſimiliter tribus clavibus mutamus, ſcilicet, d, g, & a.

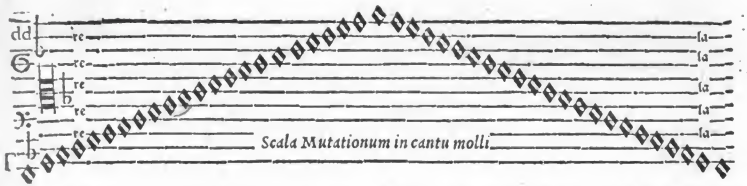
In d, & a, ſumimus La deſcendendo.
In d, & g, ſumimus Re aſcendendo.

6.

In dem waichen Geſang/ verkeren wir die Stimmen gleichsfals in dreien Muſicſchlüſſeln/ nemlich in d/g/vñ a.

In dem d/ vnd a/ brauchen wir das La im abſteigen.

In dem d/ vnd g/ brauchen wir das Re im auffſteigen.



Mutatio cantus ♮ duri magis perſpicua.

In cantu duro ſemper canimus,

		Aſcenden:		Deſcend:
	G	ut	—	ſol
	F	—	fa	—
	E	mi	—	la
In	D	re	—	ſol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la

Mutatio cantus b mollaris magis perſpicua.

In cantu molli ſemper canimus.

		Aſcend:		Deſcend:
	G	re	—	ſol
	F	ut	—	fa
	E	—	mi	—
In	D	re	—	la
	C	ut	—	ſol
	B	—	fa	—
	A	mi	—	la

Kurtze verenderung der Stimmen im harten Geſang.

Im harten Geſang ſingt man allzeit/ wann er

		Auffſteigt/		Abſteigt/
	G	ut	—	ſol
	F	—	fa	—
	E	mi	—	la
Im	D	re	—	ſol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la

Kürtze verenderung der Stimmen im waichen Geſang.

Im waichen Geſang ſingt man alzeit/ wann er

		Auffſteigt/		Abſteigt/
	G	re	—	ſol
	F	ut	—	fa
	E	—	mi	—
Im	D	re	—	la
	C	ut	—	ſol
	B	—	fa	—
	A	mi	—	la

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Duæ tabellæ significantes, qvænàm Claves eiusdem sint vocis.

Folgen zwei Täfelein/ darinnen angezaigt wirdt/ welche Schlüssel einerlai Stim̃ haben.

Tabella cantus ♮ duri.

Täfelein des harten Gesangs.

Descendendo,
Im abstaigen/

In	D	&	G	sol
	C		F	fa
im	B	vñ	—	mi
	A		E	la

Ascendendo,
Im auffsteigen.

In	F	&	—	fa
	C		G	ut
im	B	vñ	E	mi
	A		D	re

Tabella cantus ♭ mollis.

Täfelein des waichen Gesangs.

Descendendo,
Im abstaigen.

In	E	&	—	mi
	C		G	sol
im	B	vñ	F	fa
	A		D	la

Ascendendo,
Im auffsteigen.

In	D	&	G	re
	C		F	ut
im	B	vñ	—	fa
	A		E	mi

CAPVT SEXtum, de Figuris.

Qvid est Figura?
Est signum Vocis & Silentij.

Qvotuplex est Figura?
Duplex: Vocis & Silentij.

Qvæ est Figura Vocis?
Nota.

Qvid est Nota?
Est character, secundùm qvem vox & sonus in cantu formantur.

Qvotuplices sunt Notæ?

Das 6. Capitel/ von der Figur oder gestalt der Noten/ Puncten vnd Pausen.

Was ist die Figur?
Sie ist ein zaichen der Stim̃/ vnnd des stillschweigens.

Wie vilfaltig ist die Figur?
Zwifaltig: Eine der stim̃/ die ander der stillschweigung.

Welchs ist die gestalt der stim̃?
Die Nota.

Was ist die Nota?
Sie ist ein zaichē/ nach welchē die stim̃ vñ der thon im Gsang gerichtet werdē.

Wie mancherlai seind die Noten?

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Duplices: Simplices & Ligatæ.
Qvæ dicuntur Simplices?
Qvæ absq; colligatione alterius notæ ponuntur.
Qvot sunt Species simplicium Notarum?
Octo. Qvæ?

Zweierlai: Einfache/vñ angehenckte oder gebundene.
Welche haissen einfache?
Die on ein zamenbindung einer andern Noten gesetzt werden.
Wie vil seind einfacher Notten?

Acht. Welche?

1 Maxima	tali figura mit solcher Figur gemalet.	in hoc signo, in disem zaichen	valet gilt	8	tactibus schleg.
1 Longa				4	
1 Brevis				2	
1 Semibrevis				1	
2 Minimæ			valent uno tactu. gelten ein schlag.		
4 Semiminimæ					
8 Fusæ					
16 Semifusæ					

Da regulas de notis simplicibus.

Prima Regula.

Idem est in notis simplicibus, cũ cauda sursum vel deorsum trahitur, hoc modo:

Gib etliche Regeln oder gemeine lehren/von den einfachen Noten.

1.

Es gilt in dẽ einfachen Noten gleich wann der strich vber oder vndersich gezogen wirdt/auff dise weiß.

Secunda,

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Secunda.

Sub Nota colorata duæ virgulæ p ositæ, eam albam esse demonstrãt.

2.

Zwei strichlein vnder einer schwartzen Noten gesetzt/zaigen an/das sie sol weiß sein.

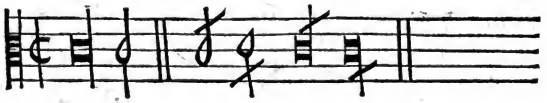
Tertia.

Figura duabus descripta caudis, nullam habere putatur, ut:

Item, qvando virgula per caudã ducitur, ut:

3.

Ein Noten mit zweien strichen geschriben/wirdt darfür gehalten/als het sie keinen. Deßgleichen so ein vberzwerches strichlein durch der Noten strich gezogen wirdt.

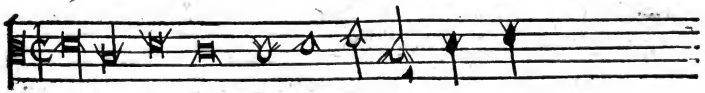


Qvarta.

Nota non rectè posita, signatur duabus virgulis, qvæ verum illius notæ positum significant.

4.

Wann ein Nota falsch gesetzt wirt/so pflegt man dieselb mit zweien kleinen strichlein zuuerzaichnen/wo nun dieselbigen hingezogen werden/es sei in das Spacium/oder auff die Linien/da můß man die Noten singen.



Qvinta.

Hoc signum 𝄐 supra vel infra notas scriptum, indicat locum, ubi in fugis seqvens vox incipiat, & desinat, dicitur etiam signum convenientiæ, vbi voces conveniunt.

5.

Diß zaichen 𝄐 vber oder vnder die Noten geschriben/zaigt den ort an/wo die nachfolgende stim̃/in den Fugis anfahe/oder still halte. Item es wirdt genẽñet ein zaichen der zusamenkunfft/da die stim̃en zugleich zusamen kum̃en.

Sexta.

Hoc ſignum ſupra vel infra notam poſitum, eſt ſignum moræ, & cardinalis concordantiæ vocum, ubi .ſ. oēs voces aliqvantiſper qviēſcūt. Dicitur etiam Pauſa generalis.

Septima.

Hoc ſignum indicat reinceptionem aut repetitionem cantus, qvia ſecundario canitur.

Octava.

Hoc ſignum ϕ O indicat cantum perfectum.

Hoc ſignum ¢ C indicat cantum imperfectum.

Nona.

b rotundum qvoties in Cantu occurrit, vocem fa denotat.

Decima.

♮ qvadratum, quod tantum in b fa ♮ mi locum habet, indicat Mi durum.

Vndecima.

Hoc ſignum cancellatum ♯ dieſis dicitur, & ſignificat Semitoniū minus, poſitum aūt ante notam in cantu, eam per ſemitonium minus elevandam eſſe ſignificat.

Duodecima.

Hoc ſignum dicitur index vel cuſtos, & locum ſeqventis notæ indicat.

6.

Diß zaichen vber oder vnder einer Noten geſchriben / bringt allen ſtimmen eine gemaine ſtillſchweigung. Vnd wirdt Pauſa generalis genennet.

7.

Diß zaichen bedeut ein widerāferung oder widerhollung.

8.

Diß zaichen ϕ O bedeut den volkomnen Geſang.

Diß zaichen ¢ C bedeut den vnvolkomnen Geſang.

9.

Wo das runde b im Geſang verzaichnet iſt / müß man fa ſingen.

10.

Das viereckige ♮ zaichen / welches allein im b fa ♮ mi gefunden wirdt / zaiget an die harte ſtim Mi.

11.

Diß zaichen ♯ wirdt dieſis genandt / wo es im geſang für ein Noten geſetzt / müß dieſelbige Nota vmb ein halben thon höher geſungen werden.

12.

Diß zaichen wirdt genandt / ein zaiger oder hūter / zaigt an / wo die nachfolgende noten ſtehe.

Decima

Decima tertia.

ὁμοφωνία vel Fuga in unisono, in eodem, In einerlai thon.

Fuga in Hyper vel Epi	Diatessáron, Diapénte, Diapasõn	oben in der	qvart, qvint, Octav.
Fuga in Hypo vel Sub	Diatessáron, Diapénte, Diapasõn	vntẽ in der	qvart, qvint, Octav.

CAPVT SEPtimum.

DE LIGATVRA.

Qvæ dicuntur Ligatæ?

Cùm duæ vel plures simplices Notæ per virgulam in dextra vel sinistra parte conjunguntur. Atqve communiter Ligaturæ vocantur.

Qvotuplex est Ligatura?

Duplex: Recta & Obliqva.

Qvæ est Recta?

Cujus Notæ qvadrato pinguntur corpore.

Das 7. Capitel/von der zusamen bindung der Noten.

Welche heissen gebundene oder angehenckte Noten?

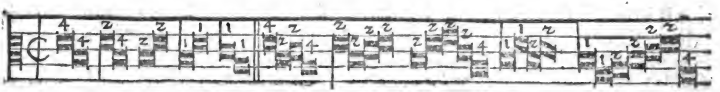
Waß zwo oder mehr einfacher Noten/mit einem strich/an der rechtẽ oder lincken seyten/zusamen gehenckt werden/vnd haissen gemainlich Ligaturæ/das ist/zusamen gebundene Noten.

Wie vilfeltig ist die bindung?

Zwifaltig: gleichförmig oder gevierd/vnd vngleicher form oder langleicht.

Welches ist die gleichförmig oder gevierdt?

Wann die Noten mit viereckichter gestalt werden gemalet.



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Qvæ dicitur obliqva?

Qvando Notulæ oblongo & trãsverso corpore ſcribuntur, ut:

Welche haiſſen vngleicher form oder langlecht?

Wann die Noten mit langer vnd vber zwercher geſtalt werden geſchriben.

Qvot ſunt Notæ ligabiles?

Qvatuor: Maxima, Longa, Brevis, Semibrevis.

Qvotuplices ſunt?

Triplices: Initiales, Mediæ, & Finales.

Qvæ dicitur Initialis?

Prima Nota Ligaturæ.

Qvæ dicitur Finalis?

Vltima Nota Ligaturæ.

Qvæ dicitur Media?

Qvælibet Nota inter primam & ultimam poſita, ut:

Wie vil ſeind bindliche Noten?

Vier: Maxima/ Longa/ Brevis/ Semibrevis.

Wie villerlai ſeind ſie?

Dreierlai: Die Anfenglichen/ Mitteln vnd Endlichen.

Welche haiſſet Anfenglich?

Die erſte Not der Bindung.

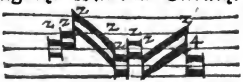
Welche haiſſet Endlich?

Die letzte Not in der Bindung.

Welche haiſſet die Mittel?

Ein jede Noten zwiſchen der erſten vnd letzten geſetzt/ als:

Initialis. Mediæ. Finalis.
Anfenglich. Mitteln. Endlich.



Qvot traduntur regulæ de Initialibus?

Qvatuor.

Wie vil Regeln werdẽ von den Anfenglichen fürgegeben?

Vier.

Prima Regula.

Prima carens cauda lõga eſt pendente ſecunda, ut:

Die erſte Regel.

So die erſte Not keinen ſtrich hat/ iſt ſie Longa/ wañ anderſt die nechſt volgend vnderſich hanget/ Als:

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Secunda Regula.

Prima carens cauda brevis eſt ſcandente ſecunda, ut:

Die ander Regel.

So die erſte keinen ſtrich hat/iſt ſie Brevis/wann die nechſt hernach auffſteiget/Als:

Tertia Regula.

Eſtq; brevis caudam ſi lęva parte remittit, ut:

Die dritt Regel.

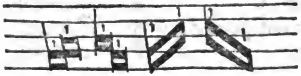
Diſe iſt Brevis/ſo ein ſtrich an der lincken ſeiten leſſet herab gehn/Als:

Qvarta Regula.

Semibrevis fertur, ſurſum ſi duxerit illam: unà cum proxima ſeqvente, ut:

Die vierdt Regel.

Wann ſie den ſtrich vberſich ziehet/alßdann wirdt ſie/ſampt der nechſtvolgenden Semibrevis gehalten/Als:



Qvot traduntur Regulæ de Medijs?

Vna tantùm.

Qvæ?

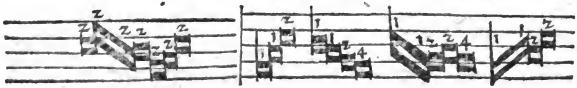
Qvælibet è medio brevis eſt, una, excipienda, ſcilicet ſeqvens initialem, qvæ in ſiniſtro latere caudam ſurſum protendit, ut:

Wie vil Regeln werden von den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not/in der mitte/iſt Brevis/außgeſchloſſen eine/nemlich/die nechſtvolgendt auff ein ſolche anfengliche/welche den ſtrich an der lincken ſeiten vberſich haltet/Als:



Regula. Regel.

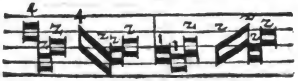
Exceptio. Außſchluß.

De finalibus qvot traduntur Regulæ?

Tres.

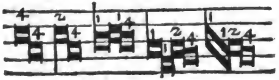
Prima Regula.

Vltima conſcendens brevis eſt qvæcunq; ligata, ut:



Secunda Regula.

Vltima dependens qvadrangula ſit tibi longa, ut:



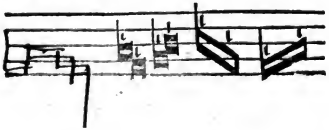
Tertia Regula.

Eſt obliqva brevis ſemper finalis habenda, ut:

Habentnẽ hæ regulæ exceptionem?

Ita.

Excipitur caudam tollens ex parte ſiniſtra, ut:



Wie vil werden Regeln fürgeſchriben/von den endlichen bindungen?

Drei.

Die erſt Regel.

Ein jede letzt gebundene Not/die auffſteiget/iſt Brevis/Als:

Die ander Regel.

Die endliche gevierdte Not/ſo da heraber hanget/ſolt du für longam halten/Als:

Die dritt Regel.

Die letzte vberzwerhe Not iſt immer Brevis zuhalten/Als:

Haben diſe Regeln auch einen außſchluß?

Ja.

Dann ſo vnter zwo gebundenen Noten die erſte jren ſtrich an der lincke ſeiten auffziehet/werden ſie beide Semibreves/Als:

CAPVT OCTAuum, de Pauſis & Punctis.

Qvæ dicitur Figura silentij?

Pauſa.

Qvid eſt Pauſa?

Eſt taciturnitatis ſignum, tempus ſilentio menſurans.

Qvot ſunt Pauſæ, qvæ prædictis Notulis correſpondent?

Septem. Qvia ſingulæ Notæ, præter Maximam, ſuas habent pauſas, qvibus valore conveniunt.

Enumera Pauſas.

Das 8. Capitel/von den Pauſen vnd Puncten.

Welches haiſſet die Figur des ſtillſchweigens?

Die Pauſa/das iſt/ein ſtillſchweigung oder auffhörung.

Was iſt Pauſa?

Pauſa iſt ein zaichen der ſtillſchweigung/ das die zeit mit ſchweigen miſſet vnd zubringet.

Wie vil ſeind Pauſen/welliche ſich der obernenten einfachen Noten vergleichen?

Siben. Dann jede einfache Not/ ohn allein die Maxima/haben jre pauſen/welchen ſie an geltung gleichend.

Erzele mir die Pauſen?

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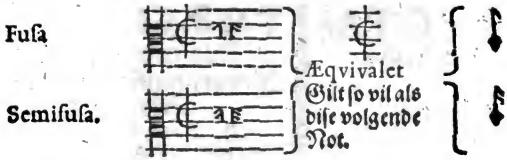
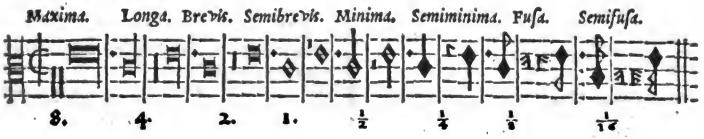




Qvid hic præterea obſervandum?

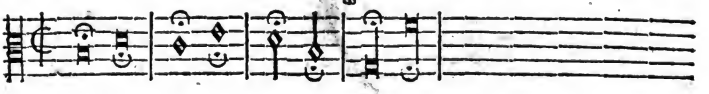
Poſteriores duæ Pauſæ, propter nimiam velocitatem, raro uſurpãtur.

Suntnè & aliæ Pauſæ?

Sunt. Sed in Cantu communi nullum habent uſum, niſi Pauſa generalis.

Qvid eſt Pauſa generalis?

Eſt qvando hemicyclus cũ puncto ſupra vel infra Notas ſcribitur, hoc modo.



Qvid indicat Pauſa generalis?

Ceſſationem omnibus vocibus inducit.

Was iſt hie ferners zumercke?

Die zwo letzten Pauſen/ werdẽ von wegen jhrer behenden geſchwindigkeit ſelten gebraucht.

Seind auch noch andere Pauſen?

Ja. Aber im gemeinen Geſang haben ſie keinen brauch/ohn allein Pauſa Generalis/ das iſt/ die allgemeine ſtillſchweigung.

Was iſt dann Pauſa Generalis?

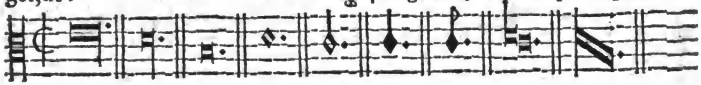
Wann ein halber zirckelriß/ ſampt einem puncten/ vber oder vnter die Noten geſchriben wirdt/ auff diſe weiß.

Was zaiget diſe Pauß an?

Sie bringt allen ſtimmen gleiche ſtillſchweigung.

Punctus à tergo Notulis asscriptus, dimidio eas valore adhuc auget, ut:

Wann ein düpfflin hinden an die Noten zugeschriben ist/so mehret es die selbige noch vmb das halbe theil.



CAPVT NONVM
de Proportionibus.

Seqvuntur primò proportiones Diminuentes, ut Dupla, Tripla, Qvadrupla, Sesqvialtera, Hemiolia.

Qvid est proportio Dupla?

Qvæ omnibus Notulis ac Pausis dimidium sui valoris adimit.

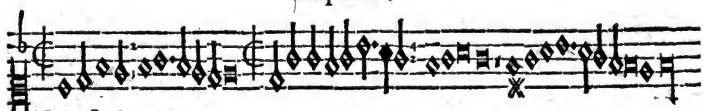
Das 9. Capitel/von der Proportion.

Folgen erstlich proportiones diminuentes/als Dupla/Tripla/Qvadrupla/Sesqvialtera/Hemiolia.

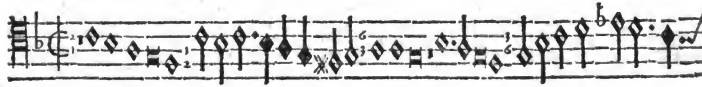
Was ist proportio Dupla?

Dupla proportio ist/ welche allen Noten vnnd Pausen den halben theil entzeucht/das also zwo nur so vil gelten als vor eine/der zaichen sein.

Iosqvinus.

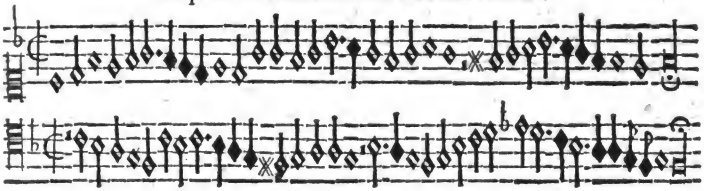


Hæc est vita æterna.



Hæc est vita æterna.

Seqvuntur Resolutiones illarum vocum.



Qvid est proportio Tripla?

In qva brevis perfecta, aut tres semibreves, uni tactui adaptantur.

Was ist proportio Tripla?

Tripla proportio ist / in welcher drei Noten so vil gelten / als sonst eine gilt / welcher signa also verzaichnet werden.

$\frac{3}{1}/\frac{6}{2}/\frac{9}{3}/\frac{12}{4}/$ O 3. C 3. Φ 3. ☾ 3

In diapason.

Qvid est proportio Qvadrupla?

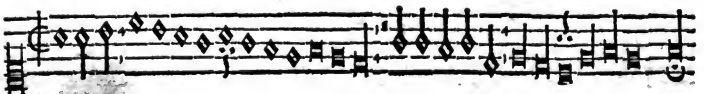
In qva qvatuor Semibreves uni tactui accinuntur, hujus signa sunt.

Was ist Qvadrupla proportio?

Qvadrupla proportio ist / in welcher vier Semibreves / oder ein longa auff einen schlag gesungen werden / wirdt also verzaichnet.

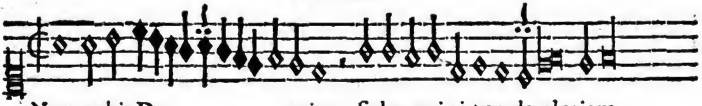
$\frac{4}{1}/\frac{8}{2}/\frac{12}{3}/\frac{16}{4}/$ ¢ 2. ⦶ C 4. 2 ↄ

Fuga in subdiapente.



Resolutio.

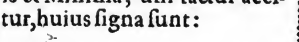
Reſolutio.



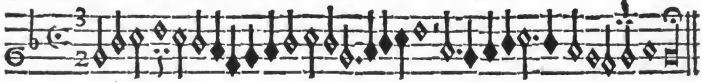
Non nobis Do- mine, ſed nomini tuo da gloriam.

Qvid eſt proportio Seſqvialtera.

In qva tres minimæ, aut Semibrevis & Minima, uni tactui accinuntur, huius ſigna ſunt:



In ſubdiapaſon.



Was iſt Seſqvialtera proportio?

Seſqvialtera proportio iſt/in welcher drei Minimæ/oder ein ſemibrevis vnd Minima auff einen ſchlag geſungen werden/wirdt alſo verzaichnet.

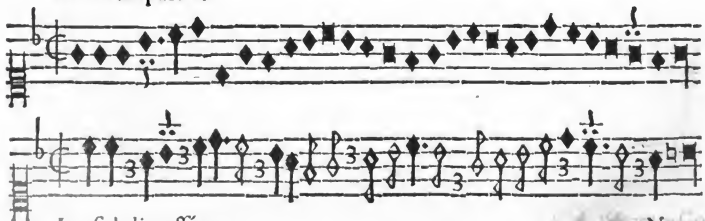
Qvid eſt Hemiolia proportio?

Eadem planè eſt cum Tripla, niſi qvòd ea, propter nigredinem, plus agilitatis habeat, qvam albedo, ut:

Was iſt Hemiolia?

Hemiolia iſt gleich der Triplæ proportioni/allein das ſie vmb der ſchwertze willen meh: behendigkeit hat inn der Menſur/dann die Tripla.

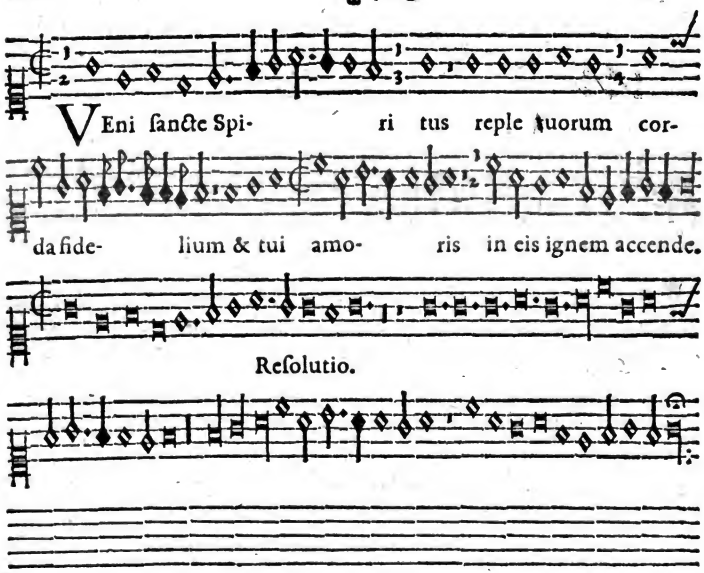
In ſubdiapaſon.



In ſubdiateſſaron. Nunc

Nunc etiam ſeqvuntur proportiones Augentes, nempe, Subdupla, Subtripla, Subqvadrupla: Hæ autē omnes vnā regulā cōprehendi poſſunt, Ita, ut in unaqvaq; proportione, Notæ & Pauſæ toties augeantur, qvoties ſuperior numerus in inferiori reperitur, hoc modo, ut Subdrupla, omnia duplicet, Subtripla, triplicet, Subqvadrupla, qvadruplicet.

Nun folgē letztlich auch die proportiones Augentes / Als Subdupla / Sybtripla / Subqvadrupla: Diſe alle aber mögen in ein Regel zuſammen gefaſſet werdē / das in einer jeden die Noten vnnd Pauſen ſo vil gemehret werden / als offt die öber zal in der vntern gefunden wirdt / Alſo / das die Subdupla alles doppelt mache / Subtripla alles dreifeltig / Subqvadrupla aber vierfeltig.



Regi ſeculorum immortali, inviſibili, ſoli ſapienti Deo, honor, gloria, in ſecula ſeculorum, Amen.

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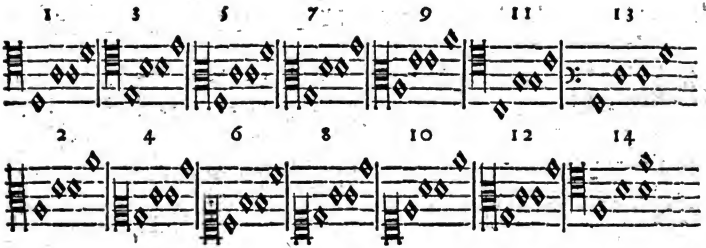
CAPVT

CAPVT DECIMVM.

DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus		Dorius		hilarem	
Secundus		Hypodorius		mœſtam	
Tertius		Phrygius		auſteram	
Qvartus		Hypophrygius		blandam	
Qvintus		Lydius	Qvi	aſperam	
Sextus		Hypolydius	me-	lenem	
Septimus	ab anti-	Mixolydius	lodi-	indignantẽ	legi-
Octavus	quis di-	Hypomixolydi⁹	am	placabilem	timi.
Nonus	ctus eſt	Æolius	ha-	ſuavem	
Decimus		Hypoæolius	bet,	triſtem	
Vndecimus		Ionicus		jucundam	
Duodecimus		Hypojonicus		flebilem	

Tredecimus	Hyperæolius	ſpurij ſive rejecti, quòd
Decim⁹ qvart⁹	Hyperphrygius	aptè dividi neqveunt.



Duodecim toni legitimi. Spurij ſeu rejecti.

De Tonis seu Modis.

Dorius, id est, tonus sive modus primus.

Primus tonus versatur in cantu {duro / molli} inter {D / G} & {D / G} per octavam.

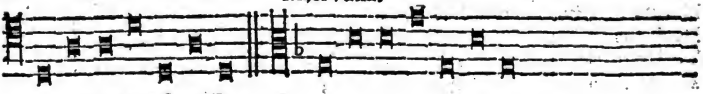
Intervalla habet duo.

Primum ex {D / G} in {A, duro / D, molli} per qvintam Re, La.

Alterum ex {A / D} in {D, duro / G, molli} per qvartam Re, Sol.

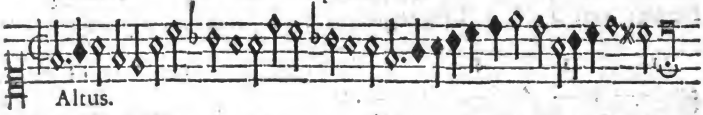
Finem habet in D duro, & G molli.

Intervalla.

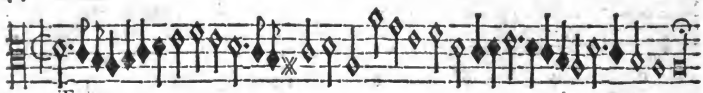


qvint: qvart: octav: Fin:

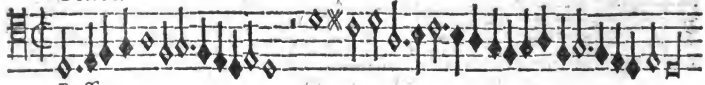
Cantus. Ambitus primi toni.



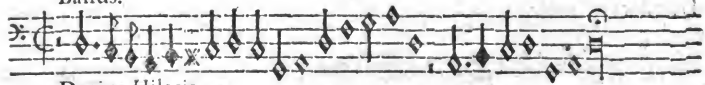
Altus.



Tenor.



Bassus.



Dorius, Hilaris.

Transpositus. Hypodorius

Hypdorius, id eſt tonus ſive modus ſecundus.

Secundus tonus verſatur in cantu { duro / molli } inter { A / D } & { A / D } per octavam

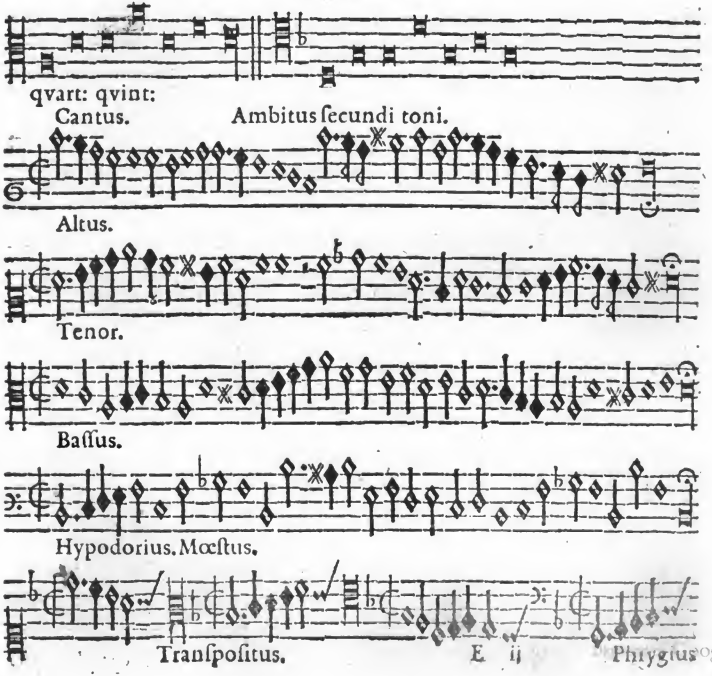
Intervalla habet duo.

Primum ex { A / D } in { D, duro / G, molli } per qvartam Re, Sol.

Alterum ex { D / G } in { A, duro / D, molli } per qvintam Re, La.

Qvieſcit in D duro, & G molli, ſicut primus.

Intervalla.



Phrygius, id est tonus sive modus tertius.

Tertius mod⁹ versatur in cãtu { duro / molli } inter { E / A } & { E / A } per octavam.

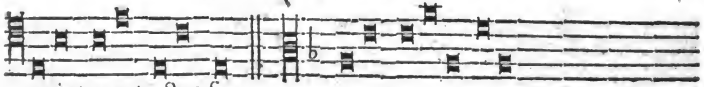
Intervalla habet duo.

Primum ex { E / A } in { ♮, durum / E, mollem } per qvintam Mi, Mi.

Alterum ex { ♮ / E } in { E, durum / A, mollem } per qvartam Mi, La.

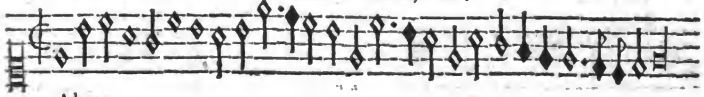
Sæpè repetens sextam Mi, Fa, ex E, in C. Finem habet in E, duro, & A, molli.

Intervalla.



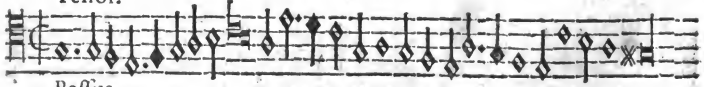
qvint: qvart: octau: sex:

Cantus. Ambitus tertij toni.

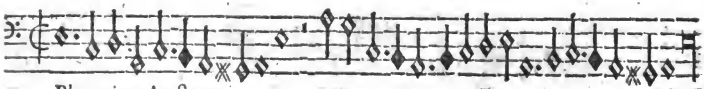


Altus.

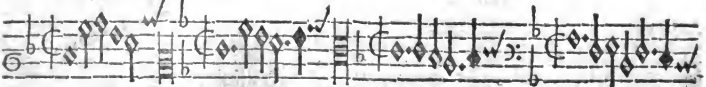
Tenor.



Bassus.



Phrygius, Austerus.



Raró exempla inveniuntur. Hypophrygius

Hypophrygius, id est, tonus sive modus qvartus.

Qvartus tonus versatur in cantu { duro / molli } inter { ♮ / E } & { ♮ / E } habens speciē diapason.

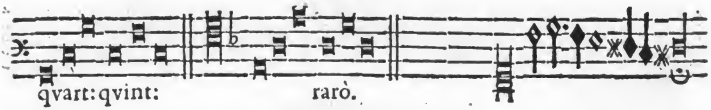
Intervalla habet duo.

Primum ex { ♮ / E } in { E, durum / A, mollem } per qvartam Mi, La.

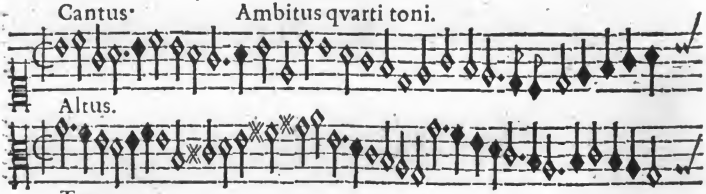
Alterum ex { E / A } in { ♮, durum / E, mollem } per qvintam Mi, Mi.

Finem habens in E, duro, & A, molli.

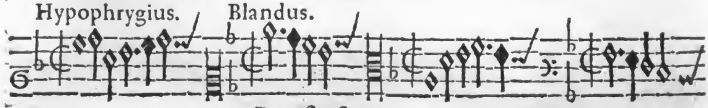
Intervalla.



Cantus. Ambitus qvarti toni.



Hypophrygius. Blandus.



Transpositus.

Lydius, id eſt, tonus ſive modus qvintus.

Qvintus tonus verſatur in cantu { duro / molli } inter { F / B } & { F / B } per octavam.

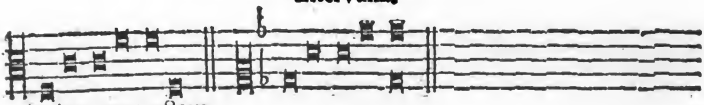
Intervalla habet duo.

Primum ex { F / B } in { C, duro / F, molli } per qvintam Fa, Fa.

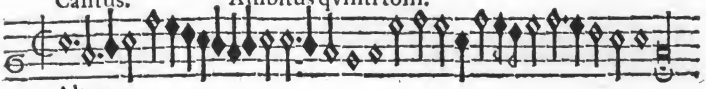
Alterum ex { C / F } in { F, duro / B, molli } per qvartam Vt, Fa.

Finitur in F, duro, & B, molli.

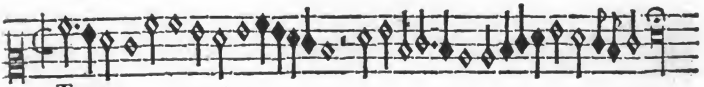
Intervalla.



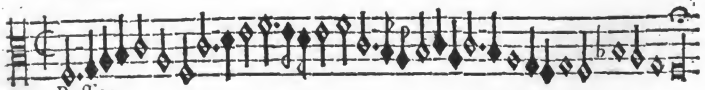
Cantus. Ambitus qvinti toni.



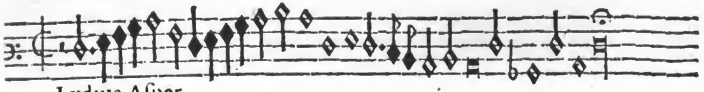
Altus.



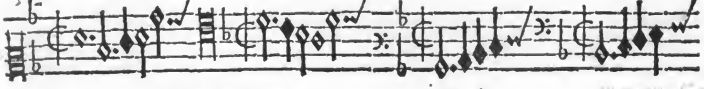
Tenor.



Baſſus.



Lydius, Aſper.



Tranſpoſitus. Rarò. Hypo-

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Hypolydius, id est, tonus sieu modus sextus.

Sextus modus versatur in cantu { duro / molli } inter { C / F } & { C / F } per octavam.

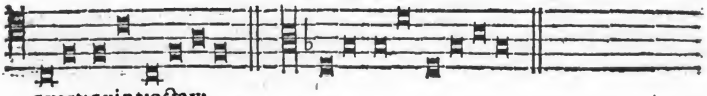
Intervalla habet duo,

Primum ex { C / F } in { F, duro / B, molli } per qvartam Vt, Fa.

Alterum ex { F / B } in { C, duro / F, molli } per qvintam Fa, Fa.

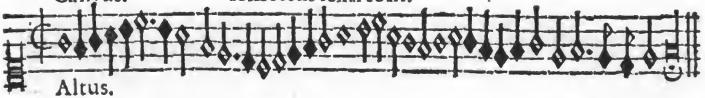
Qviescit in F, duro, & B, molli.

Intervalla.

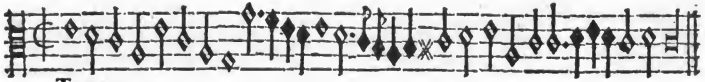


qvart: qvint: octav:

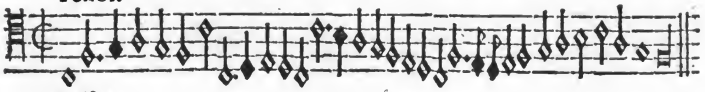
Cantus. Ambitus sexti toni.



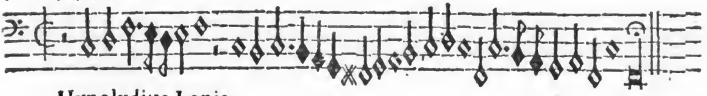
Altus.



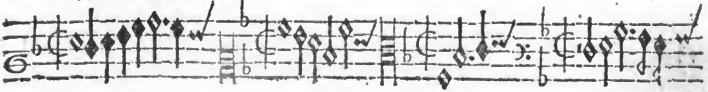
Tenor.



Bassus.



Hypolydius, Lenis.



Transpositus. Mixolydius

Mixolydius, id eſt, tonus ſive modus ſeptimus.

Septimus tonus verſatur in cantu { duro / molli } inter { G / C } & { G / C } per octavam.

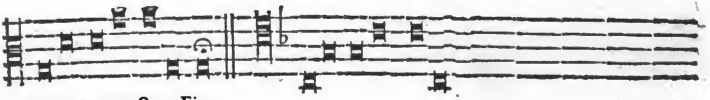
Intervalla habet duo.

Primum ex { G / C } in { D, duro / G, molli } per qvintam Vt, Sol.

Alterum ex { D / G } in { G, duro / C, molli } per qvartam Re, Sol.

Finiens in G, duro, & C, molli.

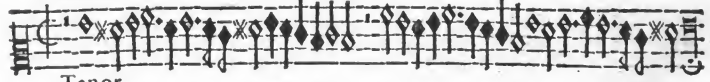
Intervalla.



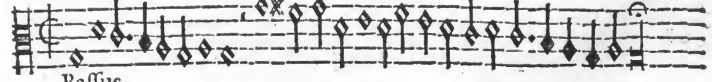
qvint: qvart: octav: Fin:

Cantus. Ambitus ſeptimi toni.

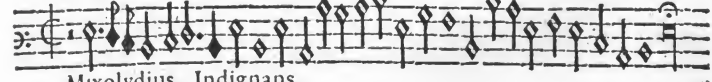
Altus.



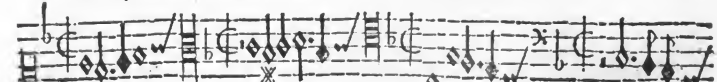
Tenor.



Baſſus.



Mixolydius. Indignans.



Tranſpoſitus.

Hypo.

Hypomixolydius, id eſt tonus ſive modus octavus.

Octavus modus verſatur in cantu { duro / molli } inter { D / G } & { D / G } per octavam

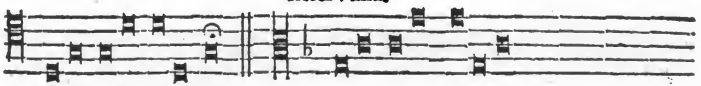
Intervalla habet duo.

Primum ex { D / G } in { G, duro / C, molli } per qvartam Re, Sol.

Alterum ex { G / C } in { D, duro / G, molli } per qvintam Vt, Sol.

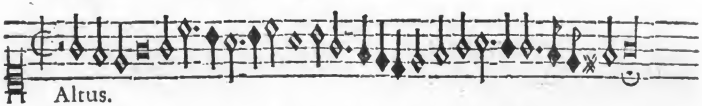
Qvieſcit in G duro, & C molli.

Intervalla.



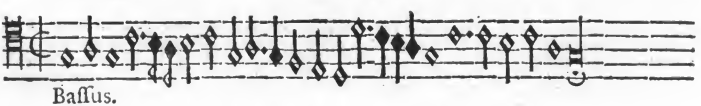
qvart: qvint: octav: Fin:

Cantus. Ambitus octavi toni.

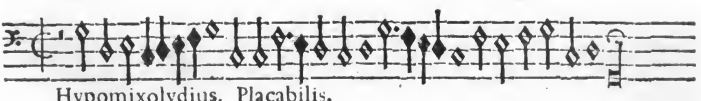


Altus.

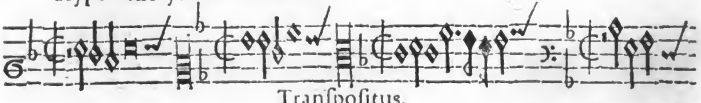
Tenor.



Baſſus.



Hypomixolydius. Placabilis.



Tranſpoſitus.

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Æolius, id est, tonus sive modus nonus.

Nonus tonus versatur in cantu { duro / molli } inter { A / D } & { A / D } per octavam.

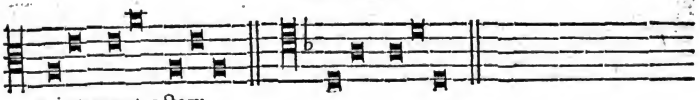
Intervalla habet duo.

Primum ex { A / D } in { E, duro / A, molli } per qvintam Re, La.

Alterum ex { E / A } in { A, duro / D, molli } per qvartam Mi, Fa.

Finem habens in A, duro, & D, molli.

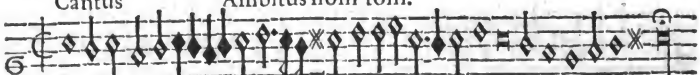
Intervalla.



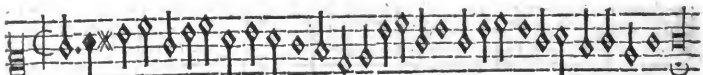
qvint: qvart: octav:

Cantus

Ambitus noni toni.

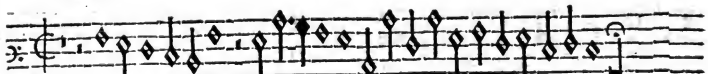


Altus.

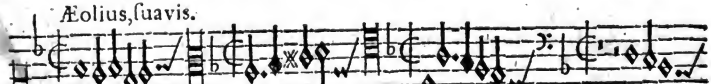


Tenor.

Bassus.



Æolius, suavis.



Transpositus.

Hypo-

Hypoæolius, id eſt, tonus ſiue modus decimus.

Decimus tonus verſatur in cantu {duro / molli} inter {E / A} & {E / A} per octavam.

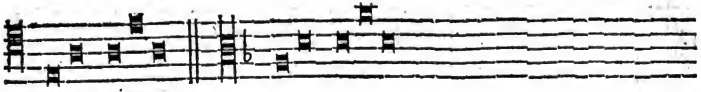
Intervalla habet duo.

Primum ex {E / A} in {A, duro / D, molli} per qvartam Mi, La.

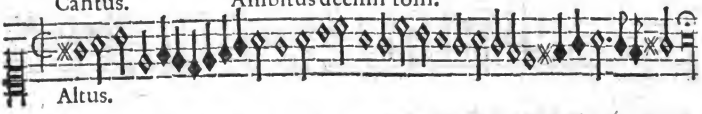
Alterum ex {A / D} in {E, duro / A, molli} per qvintam Re, La.

Finiens in A, duro, & D, molli.

Intervalla.

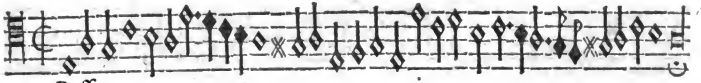


Cantus. Ambitus decimi toni.

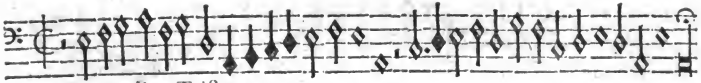


Altus.

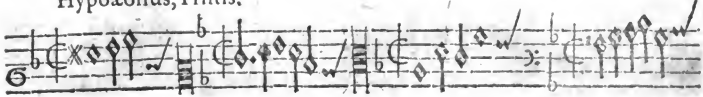
Tenor.



Baſſus.



Hypoæolius, Triſtis.



Tranſpoſitus. F ij Ionicus.

Ionicus, id eſt, tonus ſive modus undecimus.

Vndecimus tonus verſatur in cantu [duro / molli] inter [C / F] & [C / F] per octavam.

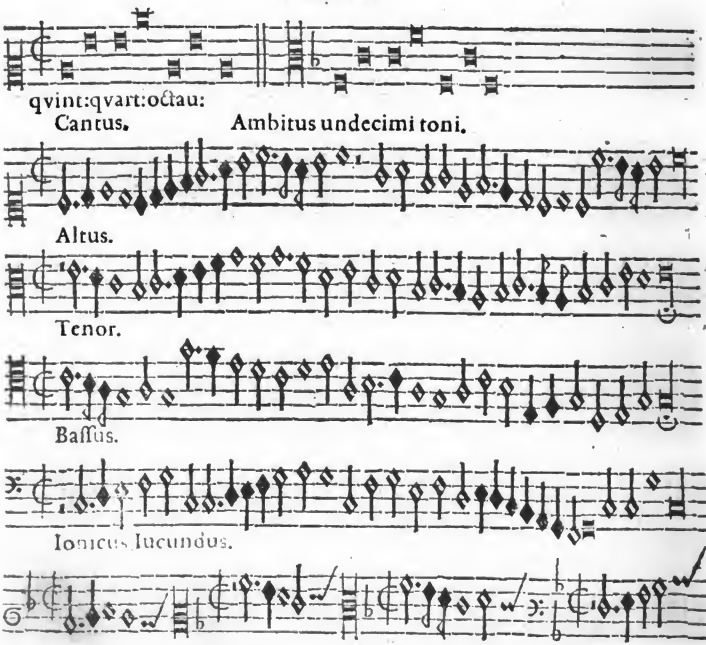
Intervalla habet duo.

Primum ex [C / F] in [G, durum / C, mollem] per qvintam Vt, Sol.

Alterum ex [G / C] in [C, durum / F, mollem] per qvartam Vt, Fa.

Finem habet in C duro, & F molli.

Intervalla.



Hypoſonicus, id eſt, tonus ſiue modus duodecimus.

Duodecimus tonus verſatur in cantu {duro, molli} inter {G, C} & {G, C} per octavam.

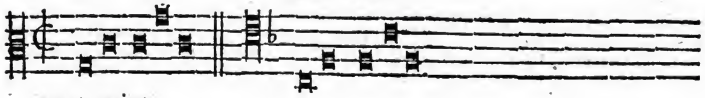
Intervalla habet duo.

Primum ex {G, C} **in** {C, durum; F, mollem} per qvartam Vt, Fa.

Alterum ex {C, F} **in** {G, durum; C, mollem} per qvintam Vt, Sol.

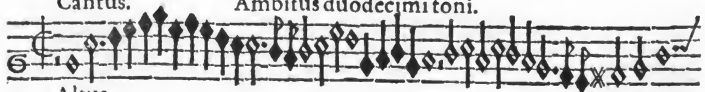
Finem habet in C, duro, & F, molli.

Intervalla.

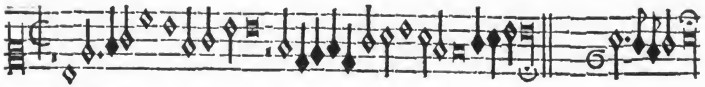


qvart: qvint:

Cantus. Ambitus duodecimi toni.

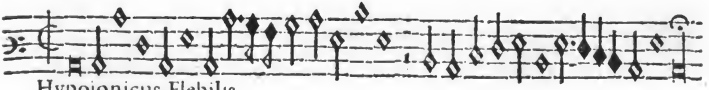


Altus.

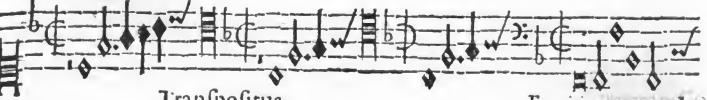


Tenor.

Baſſus.



Hypojonicus, Flebilis.



Tranſpoſitus.

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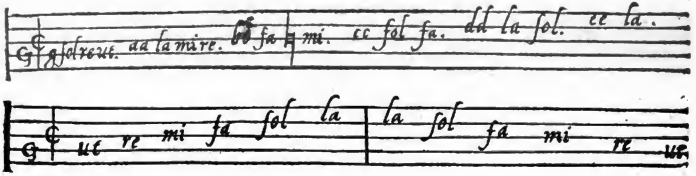
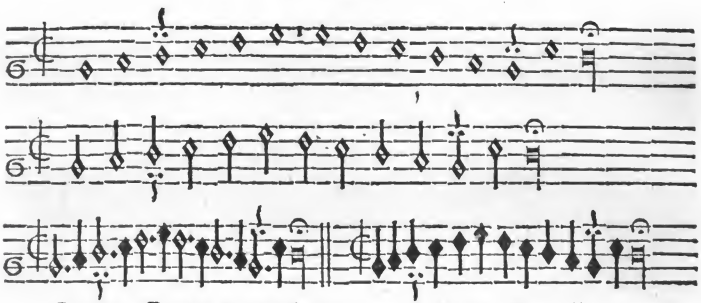
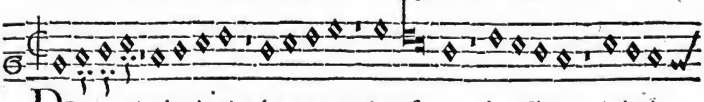


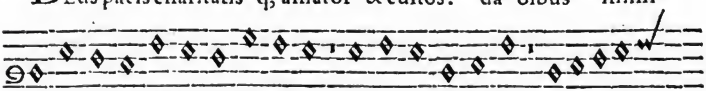
In unisono.



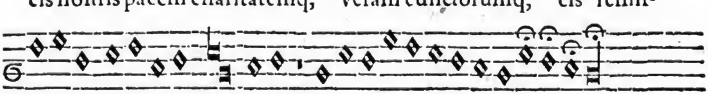
Canón: Contrarium mihi amo. 4. voc: A. G.



DEus pacis charitatis q; amator & custos: da oībus inimi-



cis nostris pacem charitatemq; veram cunctorumq; eis remis-



sionem peccatorū, nosq; ab eorum insidijs potenter eripe.

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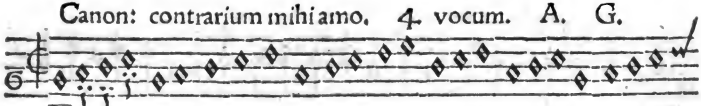
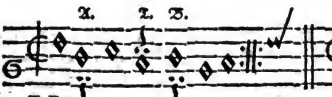
Canon

Canon: contrarium mihi amo. 4. vocum. A. G.



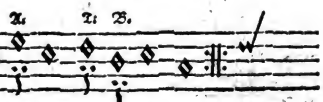
EXurge Dñe, ſalvum me fac Deꝰ meus, qvoniã percuſiſti adverſantes mihi in maxilla, dentes impiorum contriviſti.

4. vocum. A. G.



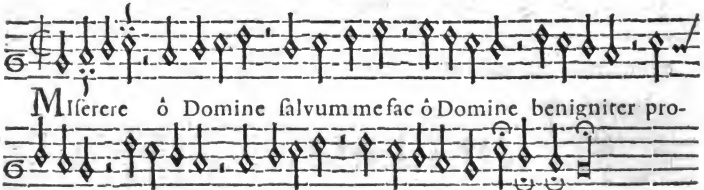
VEni ſancte ſpiritus.

4. vocum. A. G.



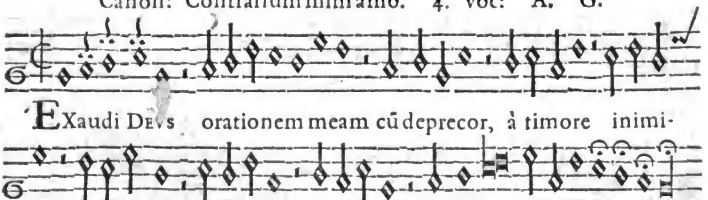
Sola ſpes mea Chriſtus.

Canon: contrarium mihi amo. 4. voc: A. G.



MIſerere ô Domine ſalvum me fac ô Domine benigniter proſperare, benedictus qvi venturus in nomine Domini, Amen.

Canon: Contrarium mihi amo. 4. voc: A. G.

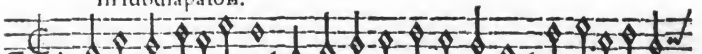


EXaudi Deus orationem meam cũ deprecor, à timore inimici eripe me, ô Dñe abſconde me à conventu malignãtium

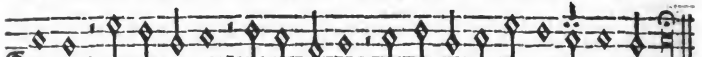
In diapaſon.

Google

In ſubdiapaſon.

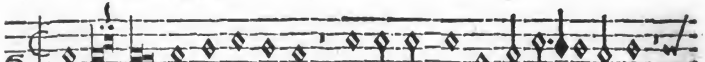


In dich hab ich gehoffet Herr/ hilff dz ich nit zuſchanden wer/ noch ewigklich zu-

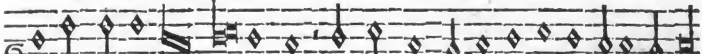


ſpotte/ das bitt ich dich/ erhalte mich/ in deiner treu mein Gotte. :‖:

In ſubdiapaſon.



Chriſte der du biſt tag vnd liecht/ vor dir iſt Herr verbor- gen nicht/

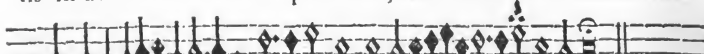


du vätterli- ches liech tes glantz/ lehr vns den weg der warheit gantz. :‖:

In uniſono.

ECce nunc benedicite Domino, omnes ſervi Domini, qui ſta-

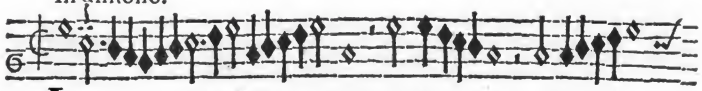
tis in domo Do- mini per noctes, Extollite manꝰ veſtras ad ſctũm



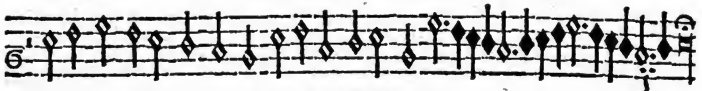
& benedi- ci te Domino, & benedi cite Domino.

In uniſono

In uniſono.

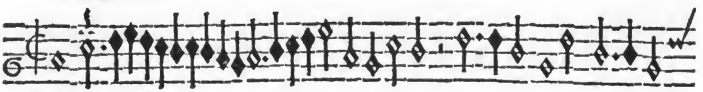


LÆta- tus ſum in his :||:

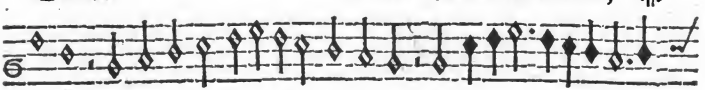


in his qvæ dicta ſunt mihi, in domũ Dñi i- bimus.

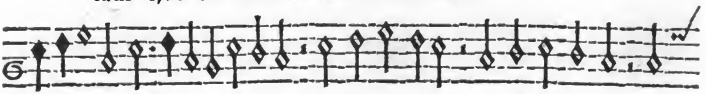
In uniſono.



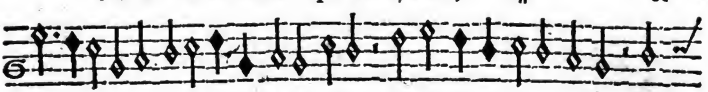
CAnta- te Dño canticum novum, :||:



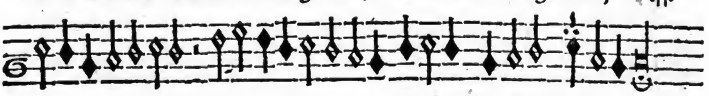
laus ejus in eccleſia ſanctorum. Læte-



tur Iſ ra el in eo qvi fecit eum, :||: &



fi li æ Sion exultent in Rege ſuo, exultent in Rege ſuo, :||:



:||: exultent in Rege ſu o.

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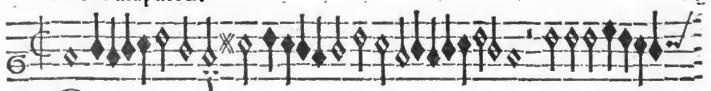
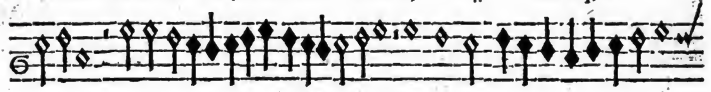
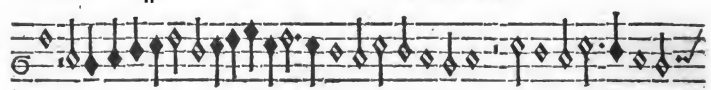
In ſubdiapaſõn.



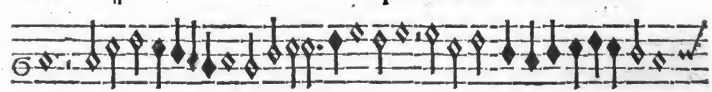
Commendo me,commen do me, :‖: meaq́; o-



mnia :‖: in manus tu-



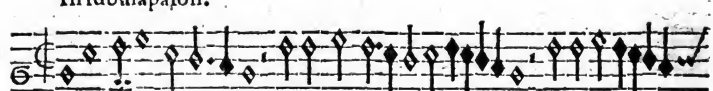
as :‖: optime Devs in manus tu-



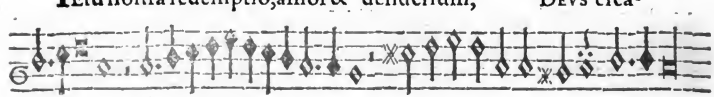
as optime De- us in manus tuas optime De- vs

A- men,A- men. :‖:

In ſubdiapaſõn.



IEtu noſtra redemptio,amor & deſiderium, Devs crea-



tor o- mnium, homo in fine temporũ. :‖:

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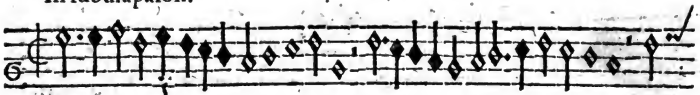
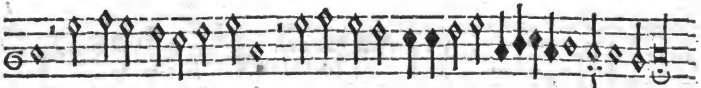
In ſub-

In ſubdiapaſon.



DOmine fili DEI vivi mi- ſere re noſtri, qvi

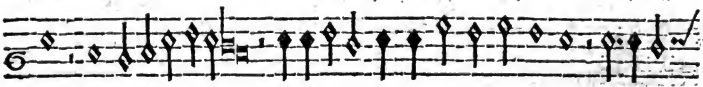
tollis pec- cata mundi miſerere noſtri, :||:



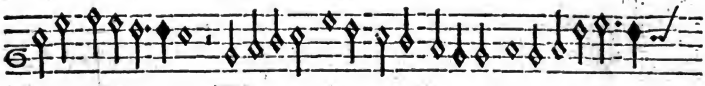
qvi tollis peccata mundi, dona nobis ſempiternā pa cem, Amen.

In diapaſon.

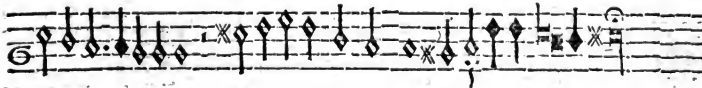
PAtrem oīpotentem factorem cœ- li & terræ, viſibilium omni-



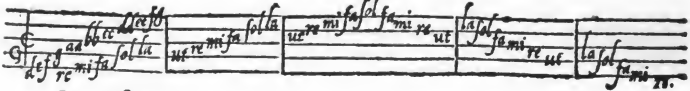
um & inviſibilium, & in unum Dominū Ieſum Chriſtū filium



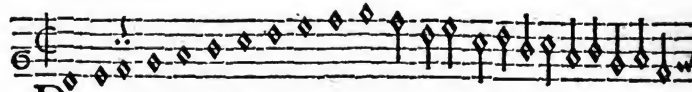
DEI unigenitum. & ex patre natū ante omnia ſecula, filium



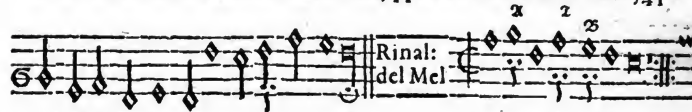
DEI unigenitum, & ex patre natum ante omnia ſecu la.



In unisono.

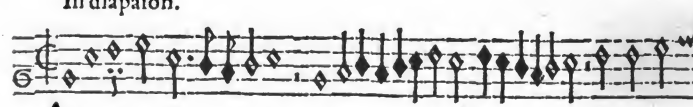


DE terra Christus ascendit ad cœlos, q̃ prius descẽderat de cœlo, q̃ pri-

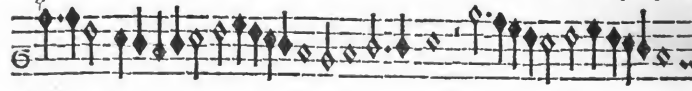


us descenderat de cœlo, de cœlo. Prolege & progrege.

In diapason.

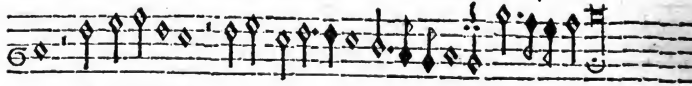


ADjuva nos Dr- vs saluta- ris no- ster & propter



gloriam no- minis tui, Domine li- bera

nos libera nos, attente Do- mine, :‖:



& miserere, qvia peccavimus ti- bi, ti- bi.

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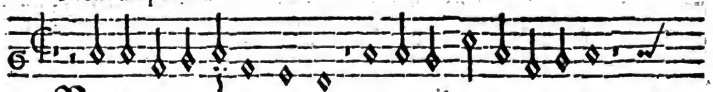
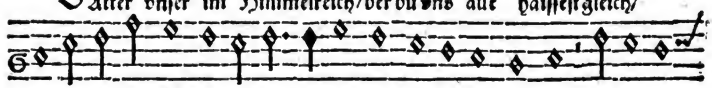
In sub.

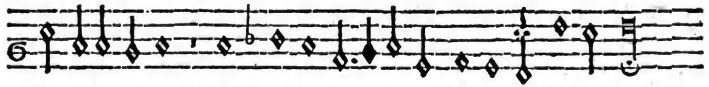
In ſubdiapaſon.



VAtter vnſer im Himmelreich/der du vns alle haiſſeſt gleich/

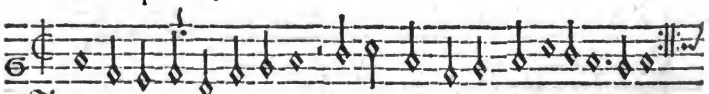


Brüder ſein vnd dich rüffen an/vnd wilt das betten von vns han/ gib das nit

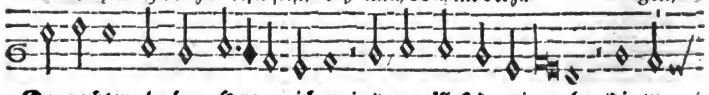


bet allein der mund/hilff das es geh von hertzen grund/hertzen grund.

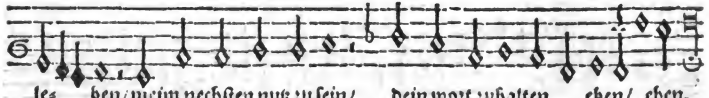
In homophonia.



ICh rüff zu dir Herr Jeſu Chriſt/ich bitt erhör mein kla- gen/
Verleich mir gnad zu diſer friſt/ laß mich doch nit verza- gen/

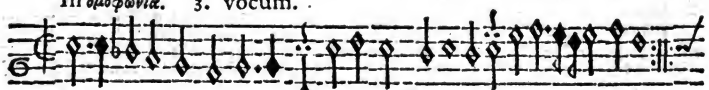


Den rechten glauben Herr ich main/den wölleſt du mir ge ben/dir zu-



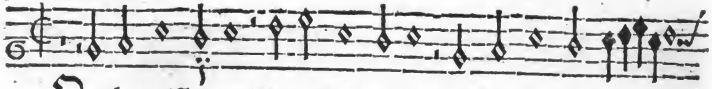
le- ben/meim nechſten nutz zu ſein/ dein wort zuhalten eben/ eben.

In ὁμοφωνία. 3. vocum.

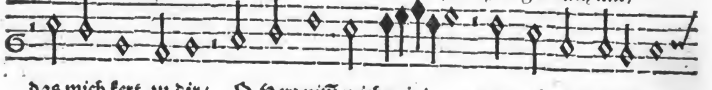


MIſere re noſtri Domine ſecundum miſericordiam tuam.

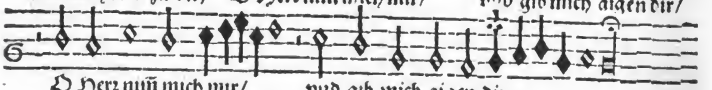
In unisono.



O Herr nim von mir/vñ mich wend vō dir/O Herr gib auch mir/

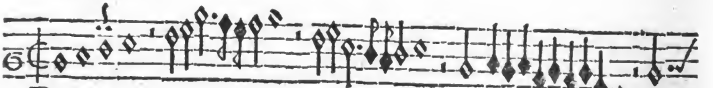


das mich kert zu dir/ O Herr nim mich mir/ vnd gib mich aigen dir/



O Herr nim mich mir/ vnd gib mich aigen dir.

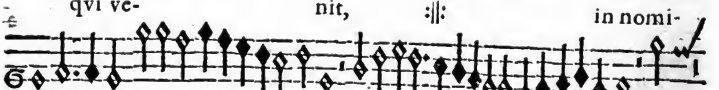
In unisono.



BEnedictus :||: :||: qui ve- nit, in

nomine :||: qui ve- nit :||:

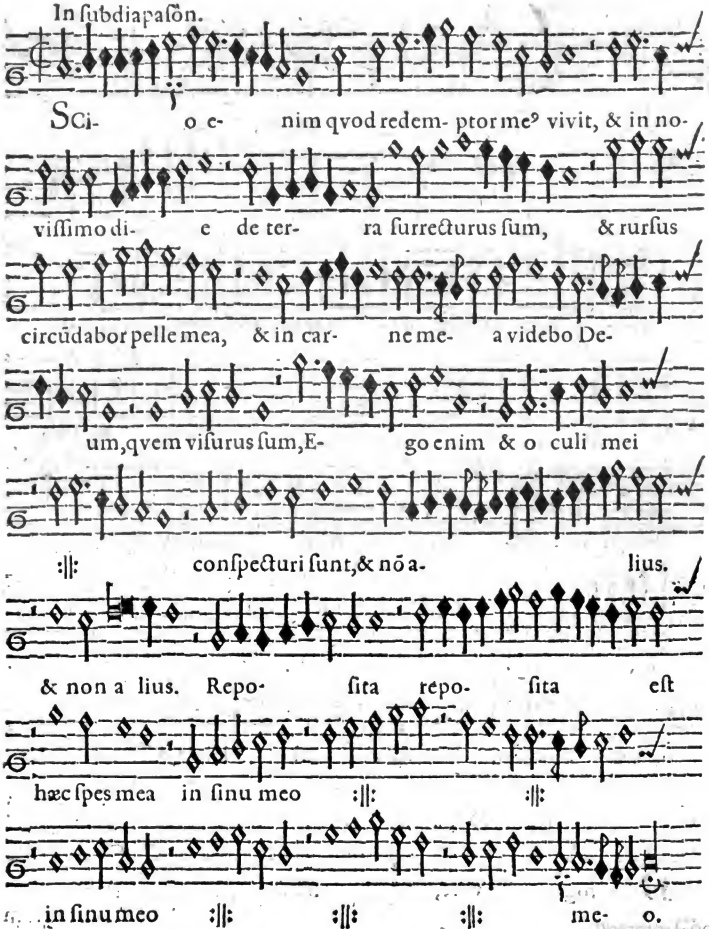
qui ve- nit, :||: in nomi-



ne Domini :||: :||: in

nomine :||: :||: Do- mini, Do- mini.

In ſubdiapaſon.



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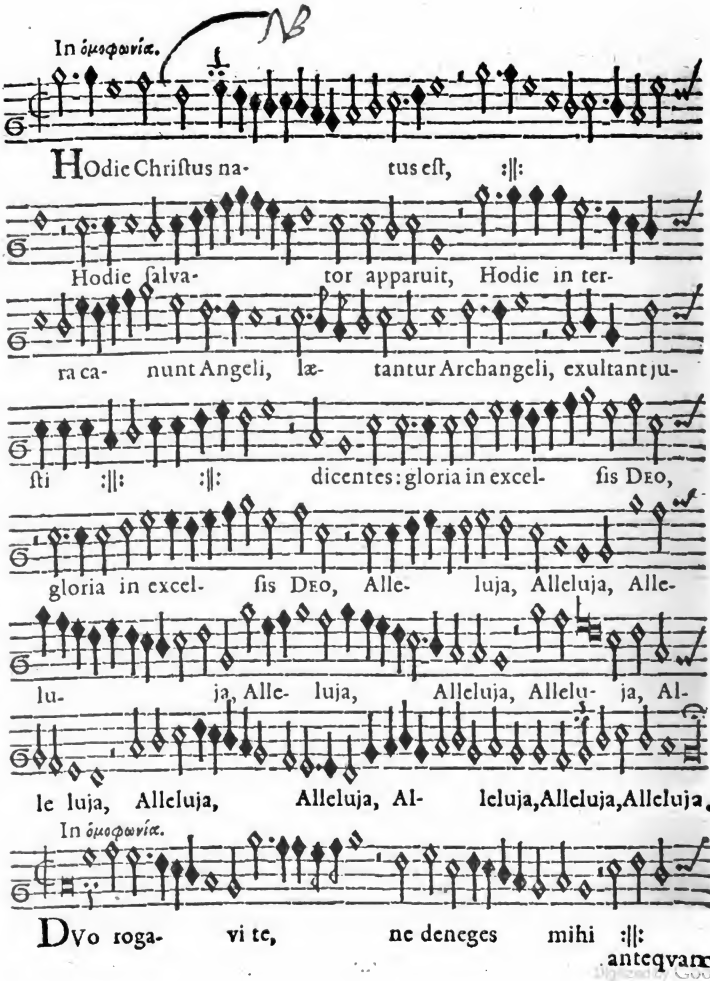
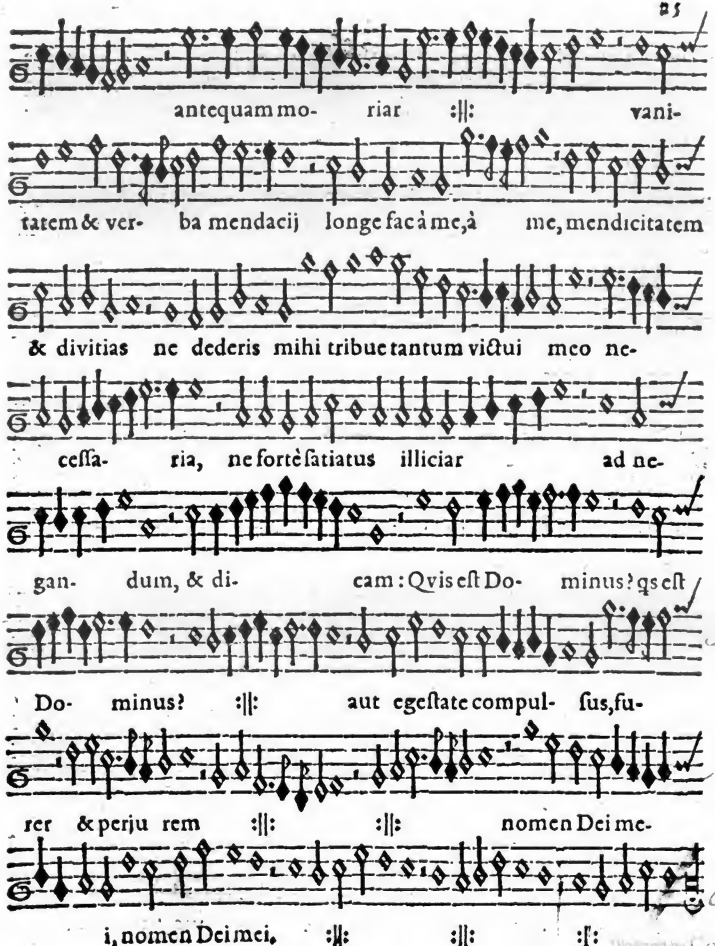
In


In ὁμοφωνία.
NB
HOdie Chriſtus na- tus eſt, :||:
Hodie ſalva- tor apparuit, Hodie in ter-
ra ca- nunt Angeli, læ- tantur Archangeli, exultant ju-
ſti :||: :||: dicentes: gloria in excel- ſis DEO,
gloria in excel- ſis DEO, Alle- luja, Alleluja, Alle-
lu- ja, Alle- luja, Alleluja, Allelu- ja, Al-
le luja, Alleluja, Alleluja, Al- leluja, Alleluja, Alleluja.
In ὁμοφωνία.
DVo roga- vi te, ne deneges mihi :||:
antequam



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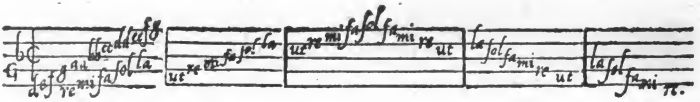
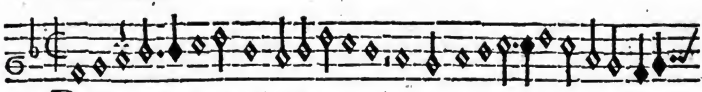
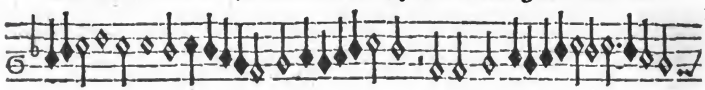


In unisono.



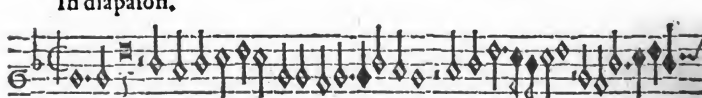
Benedic Dñe nos,& hæc dona tua,quæ de tua largitate sum⁹ sum-



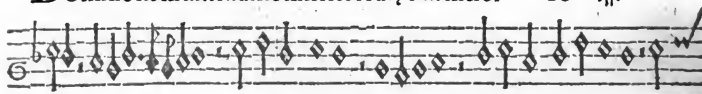
pturi sumpturi per Christum per Christũ Do- minum no-

strũ A- men,p Christũ Do- minum nostrum Amen.

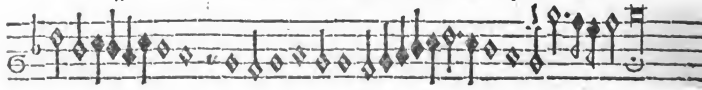
In diapasõn.



DOmine in multitudine misericordię tuæ introi- bo :||:



:||: in domũ tuam, adorabo ad tẽplũ sctũm tuũ &

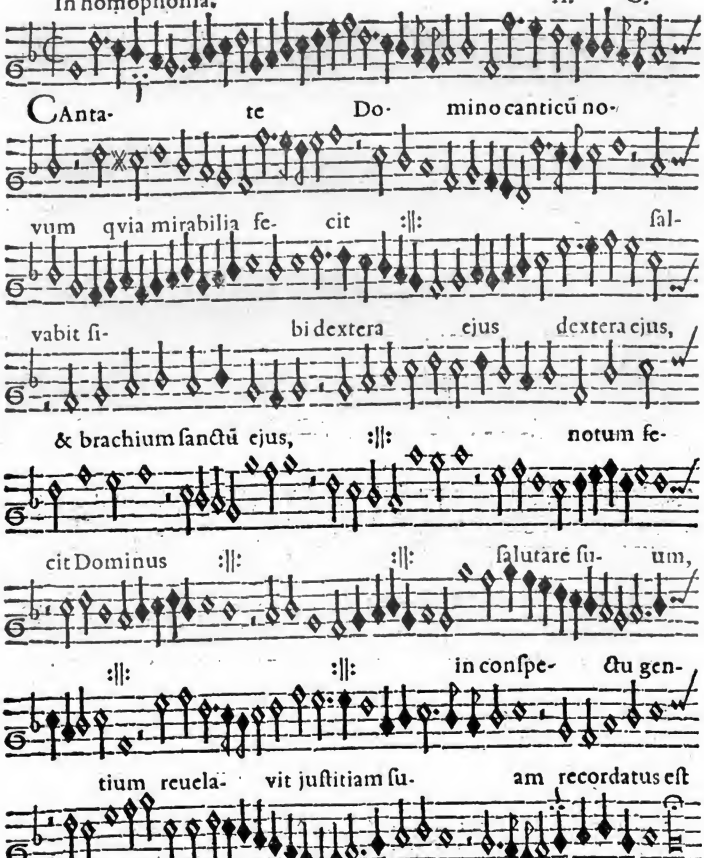


confite- bor, nomini tuo nomini tuo, tu- o.

Digitized by Google

In ho-

In homophonia. A. G.



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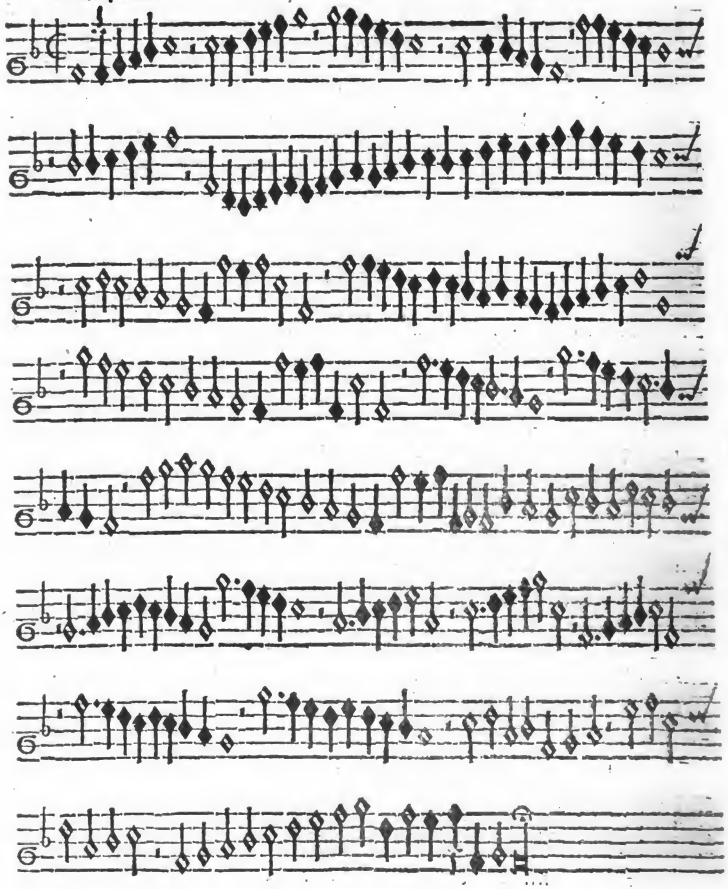
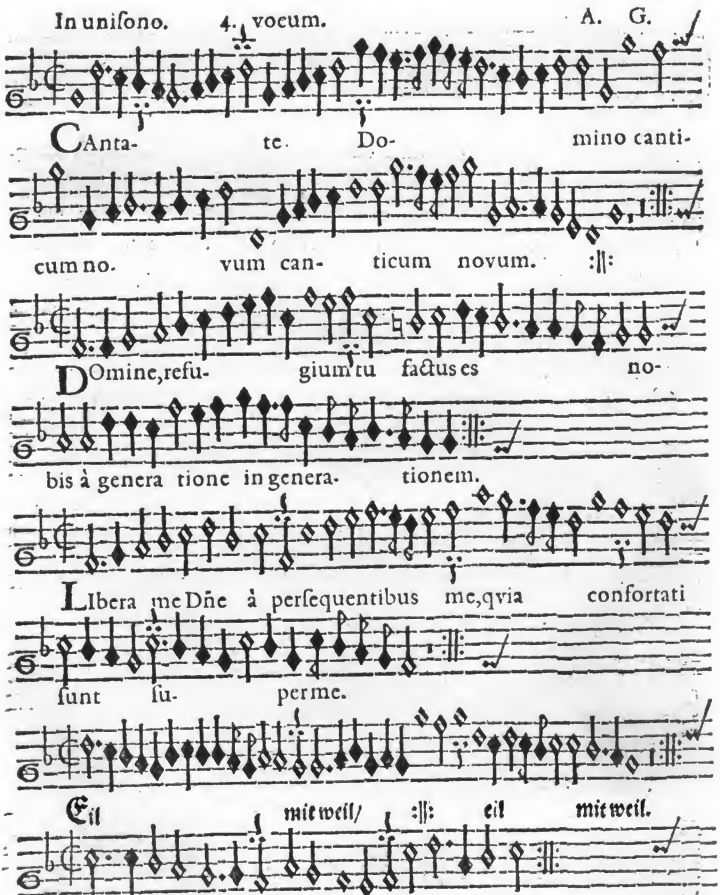
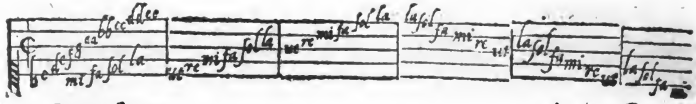
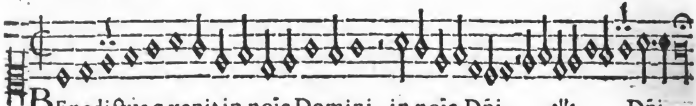


In unisono. 4. vocum. A. G.



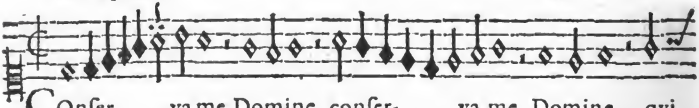


In unisono. A. G.

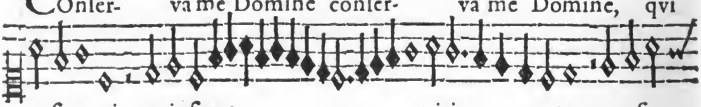


BEnedictus q venit in noïe Domini in noïe Dñi :||: Dñi.

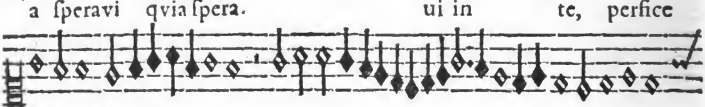
In diapason. A. G.



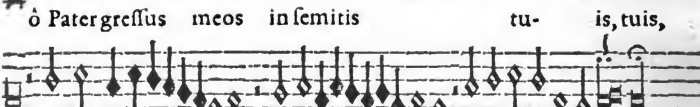
COnser- va me Domine conser- va me Domine, qvi



a speravi qvia spera. ui in te, perfice

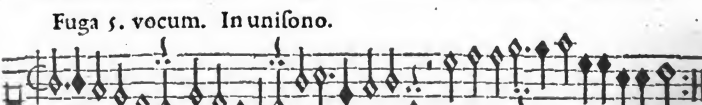


ò Pater gressus meos in semitis tu- is, tuis,



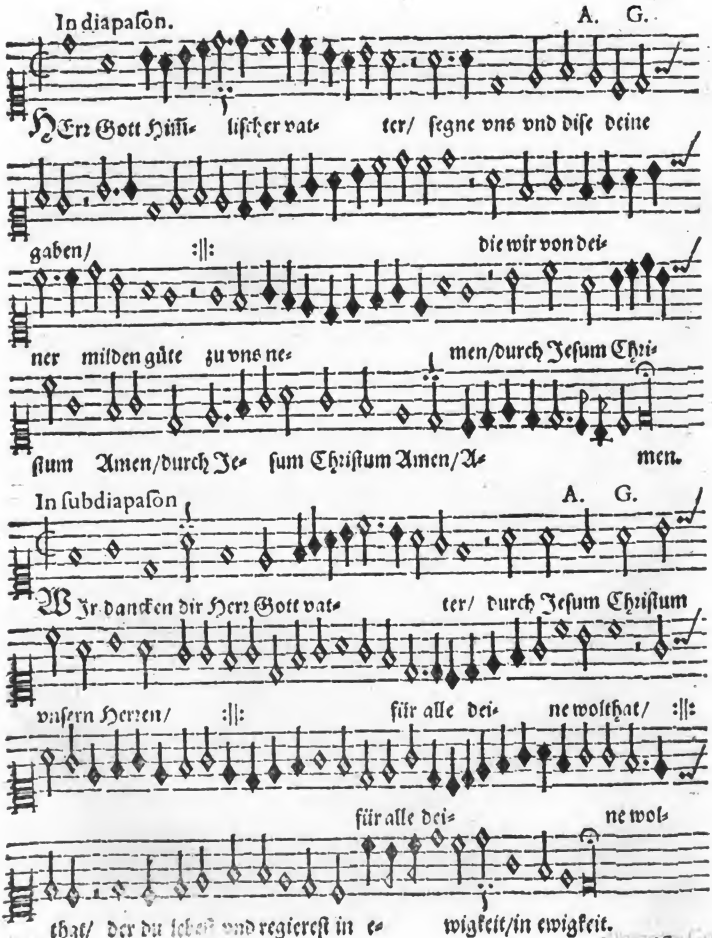
ut non movean- tur :||: vestigia mea, Amen.

Fuga 5. vocum. In unisono.

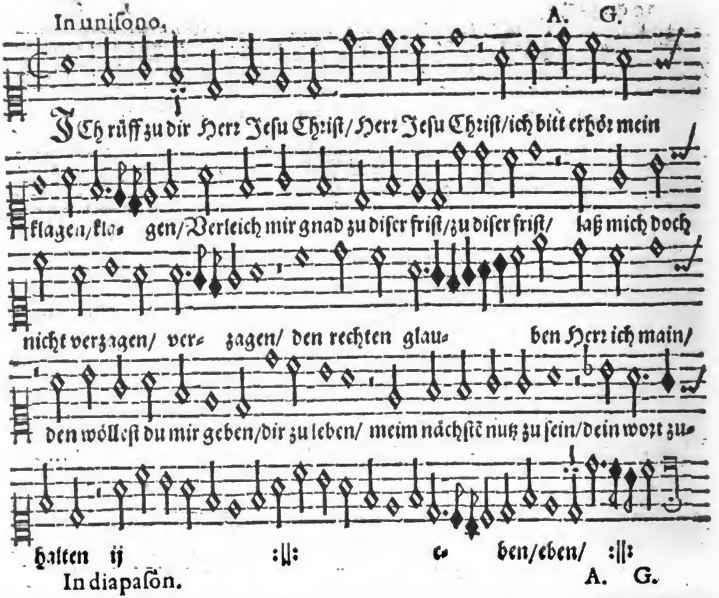


IVbilate Deo omnis terra servite Domino servite Dño in lætitia.

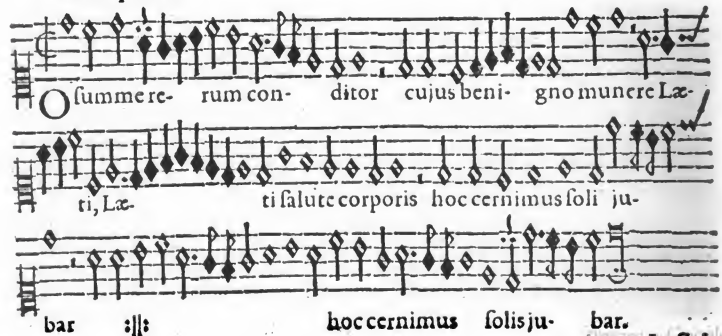
In subdia-


In diapaſon.
A. G.
HErr Gott Himliſcher vater/ ſegne vns vnd diſe deine
gaben/ :||: die wir von dei-
ner milden güte zu vns ne- men/durch Jeſum Chri-
ſtum Amen/durch Je- ſum Chriſtum Amen/A- men.
In ſubdiapaſon
A. G.
WIr dancken dir Herr Gott vat- ter/ durch Jeſum Chriſtum
vnſern Herren/ :||: für alle dei- ne wolthat/ :||:
für alle dei- ne wol-
that/ der du lebeſt vnd regiereſt in e- wigkeit/in ewigkeit.
In uniſono.

In unisono. A. G.

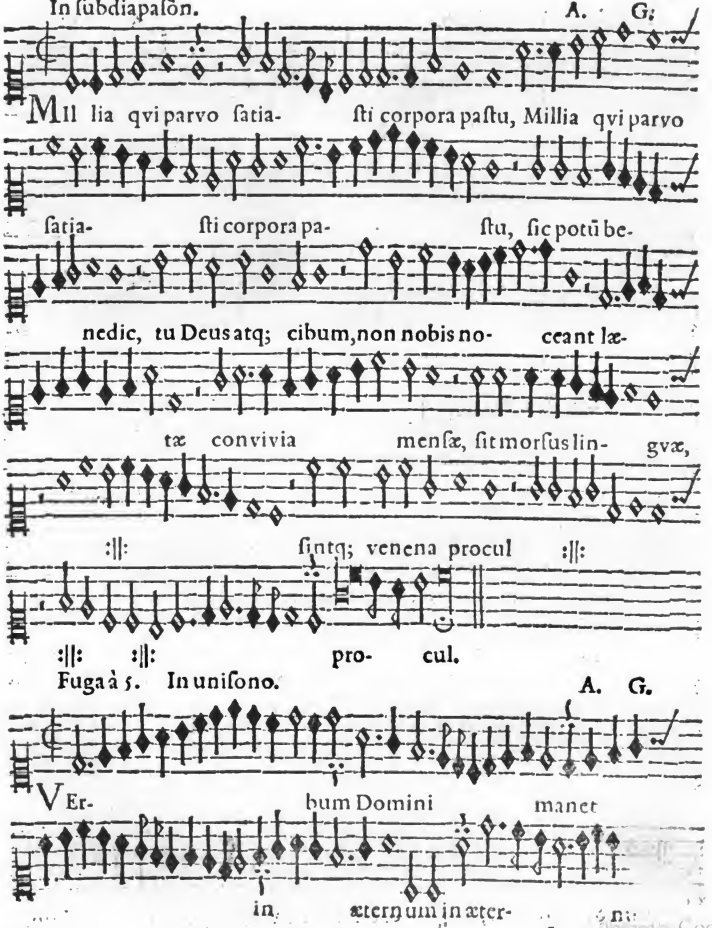


In diapaſon. A. G.



In ſub-

In ſubdiapaſõn. A. G.



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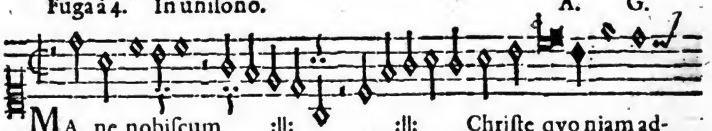
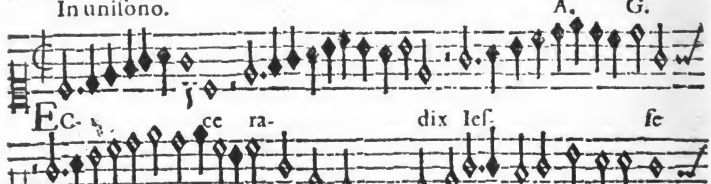
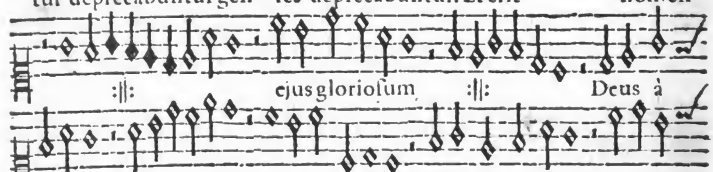
Fuga à 4. In uniſono. A. G.



In uniſono. A. G.

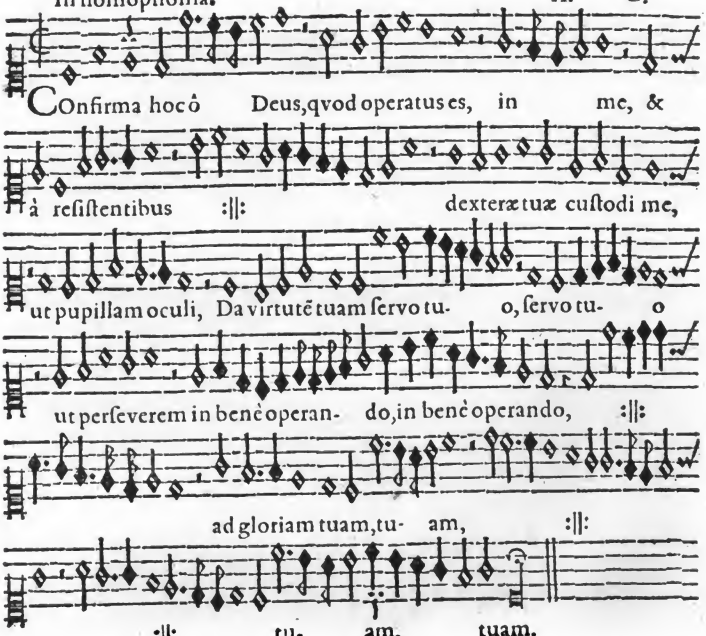




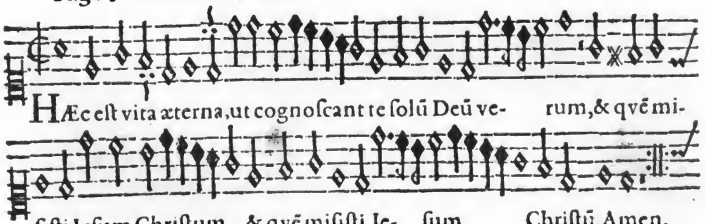
In uni.

Digitized by Google

In homophonia. A. G.

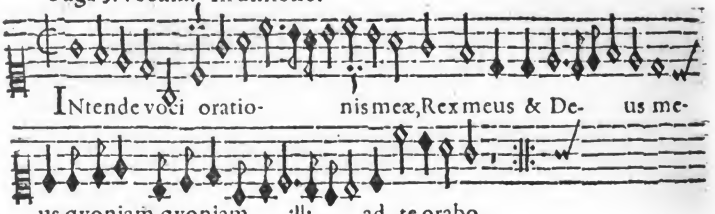


Fuga 3. vocum. In uniſono.

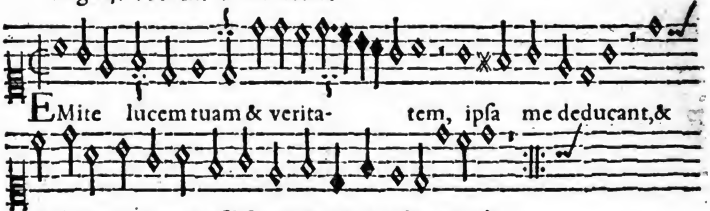


Digitized by Google

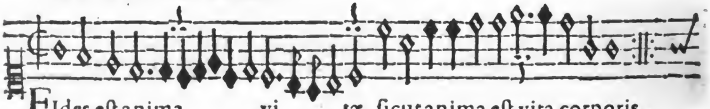
Fuga 3. vocum. In unisono.



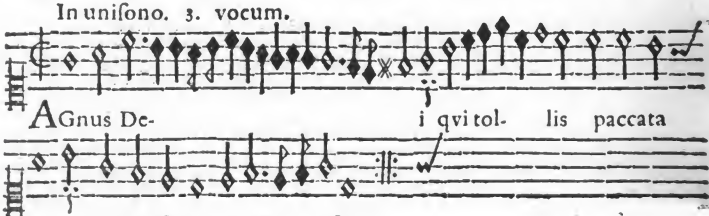
Fuga 4. vocum. In unisono.



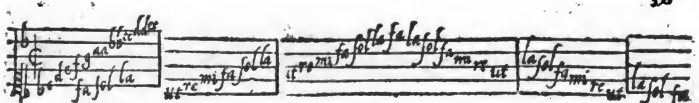
In unisono. 4. vocum.



In unisono. 3. vocum.



In uni-



In unisono. A. G.

QVi nos creavit, redemit & pavit, illi gratias a- gimus

sempiter- nas, A- men, sempiternas A- men, A- men.

In diapason. A, G.

LErne Gottes forcht vor al- len dingen/ so wirdt dir

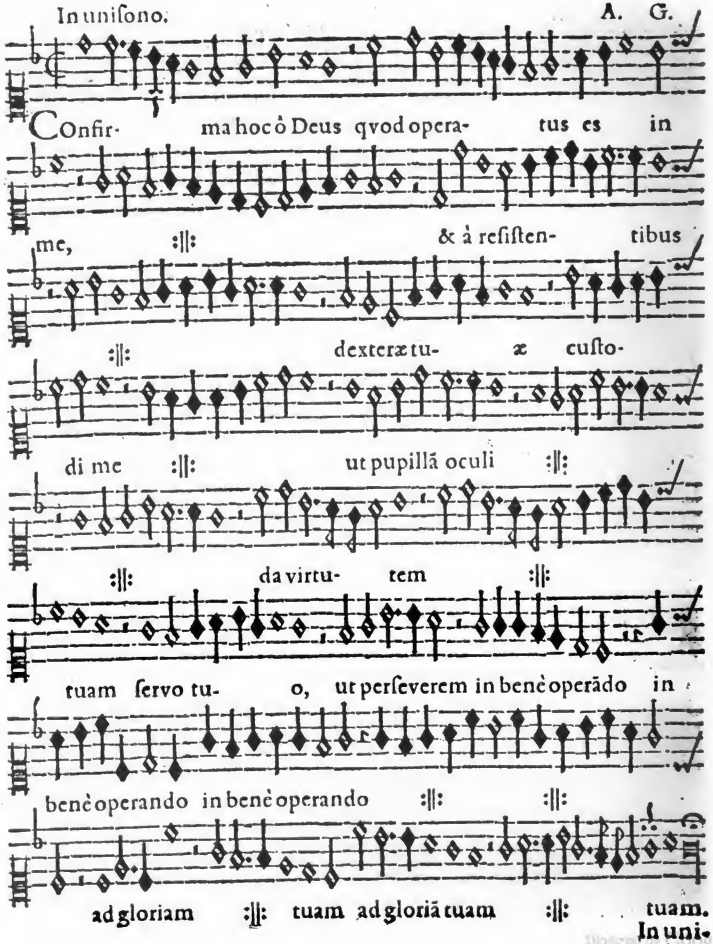
nimmer mißlin- gen/ daß dem menschē nichts bessers ist/ :||:

dann Gottes forcht :||: zu al-

ler frist/ dann Gottes forcht zu aller frist/ zu aller frist.

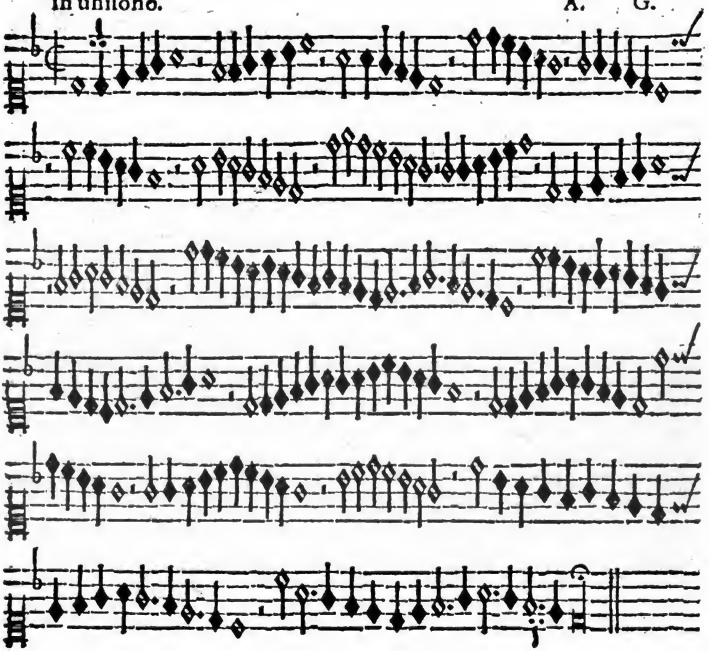
 In unisono.

Digitized by Google

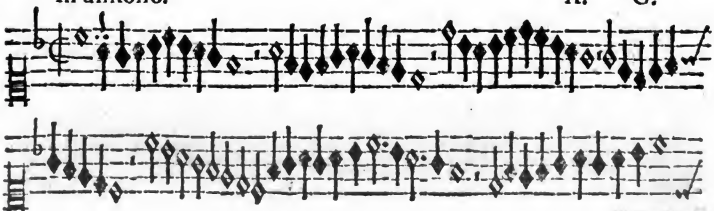

Confir- ma hoc ô Deus qvod opera- tus es in
me, :||: & à reſiſten- tibus
:||: dexteræ tu- æ cuſto-
di me :||: ut pupillã oculi :||:
:||: da virtu- tem :||:
tuam ſervo tu- o, ut perſeverem in benè operãdo in
benè operando in benè operando :||: :||:
ad gloriam :||: tuam ad gloriã tuam :||: tuam.

In uni-

In unisono. A. G.

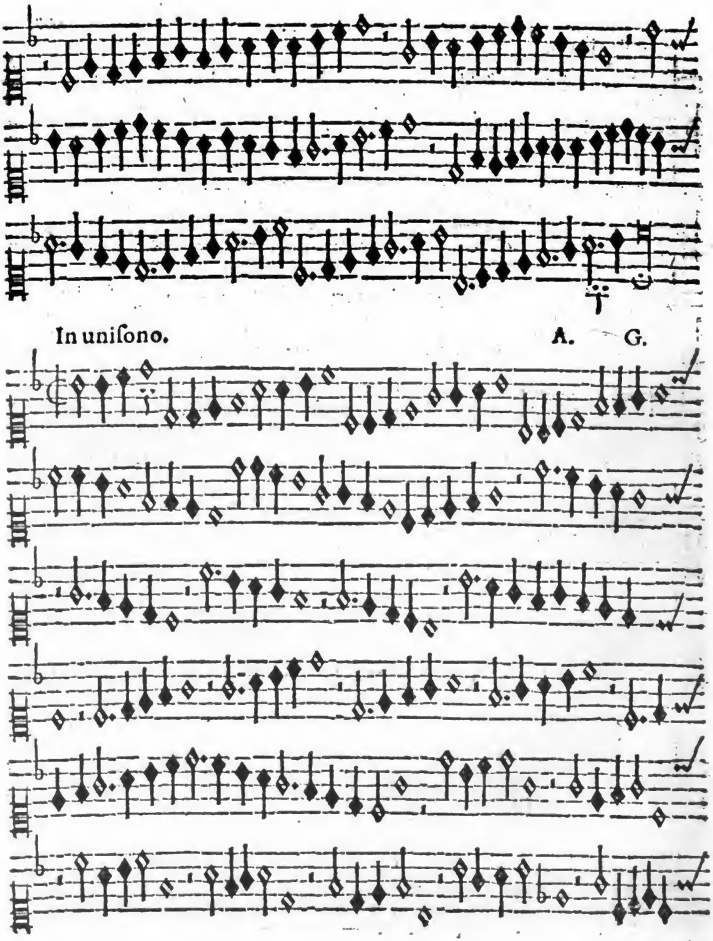


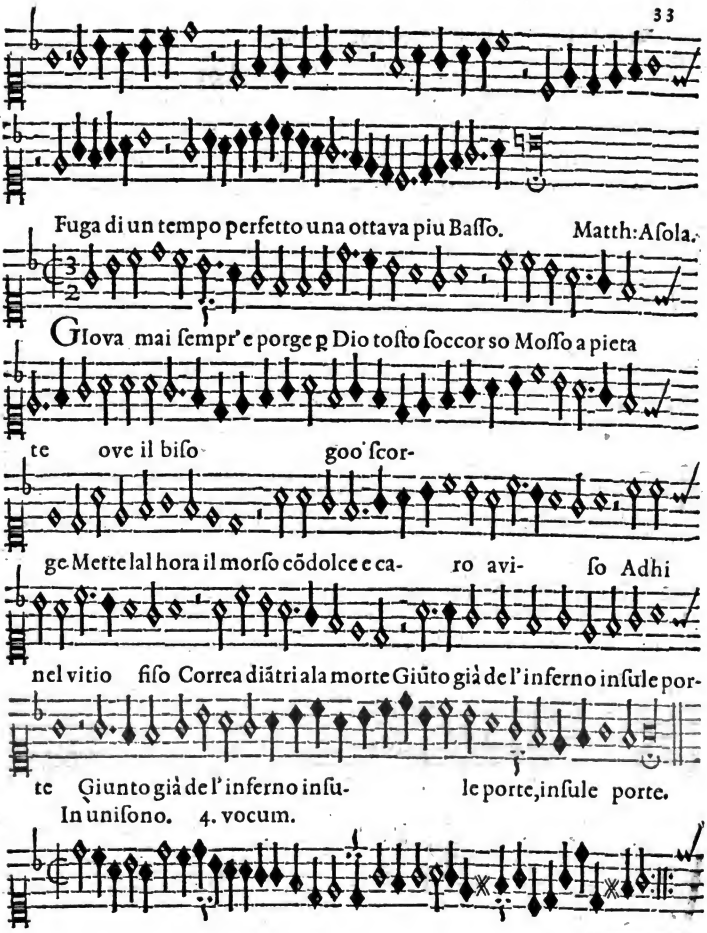
In unisono. A. G.



Digitized by Google

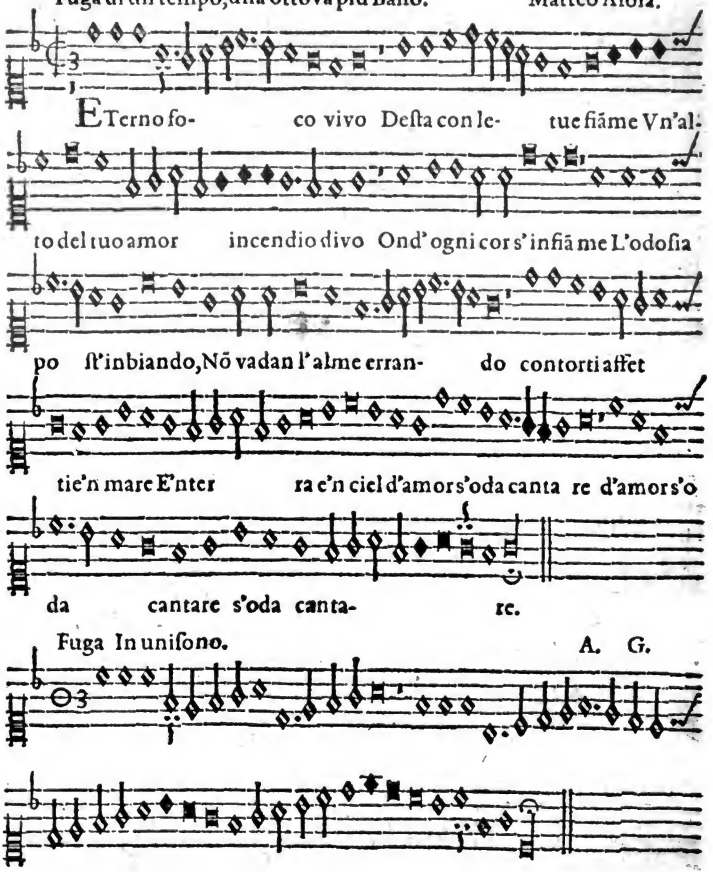
In unisono.


In unisono.
A.
G.



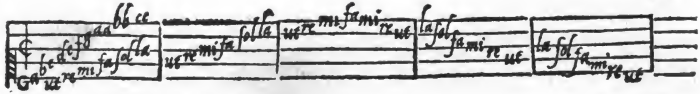
Digitized by Google

Fuga di un tempo, una ottova piu Baſſo. Matteo Aſola.

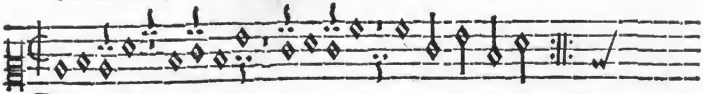


Fuga In uniſono. A. G.

In uniſono.

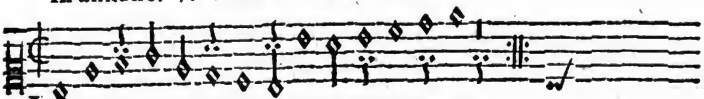


In unisono. 8. vocum. A. G.



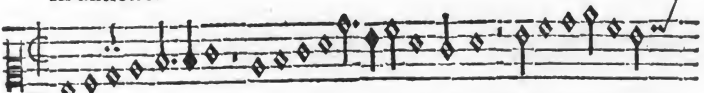
DElicta qvis intelligit? ab occultis meis munda me.

In unisono. 7. vocum. Mauro P. M.

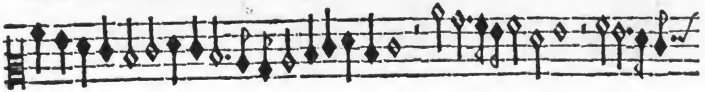


LAudate nomen Domini super omnes gentes.

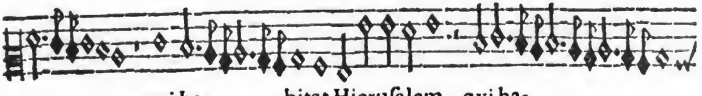
In unisono. A. G.



BEnedictus Dominus :||: ex Sion, Benedictus Domi-



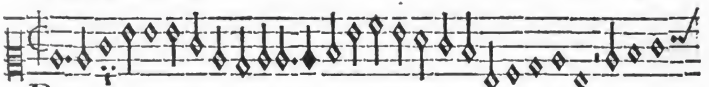
nus ex Si- on, qvi ha- bitat :||:



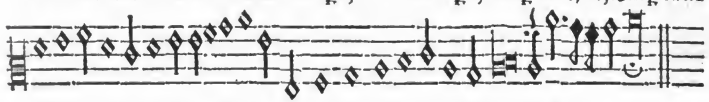
qvi ha- bitat Hierusalem, qvi ha-

bitat, qvi ha- bitat Hierusa- lem.

Fuga in uniſono. A. G.



BEnedicam Dño in omni tempe, in ōni tempe, ſemp laꝰ ejus, ſemp laus



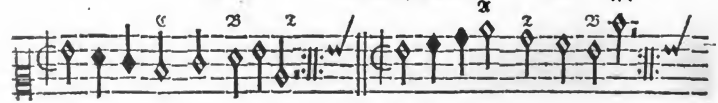
ejus in ore meo, :‖: ſemp laus ejus in ore me o, me- o.

Secunda pars. In uniſono.

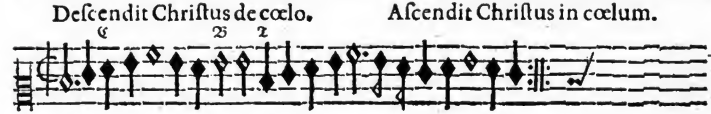
IN Domino :‖: laudabitur anima mea, au- diant manſue-

ti & læ- tentur & læ- tantur, :‖:

& læ- tentur, & lætен- tur. :‖:

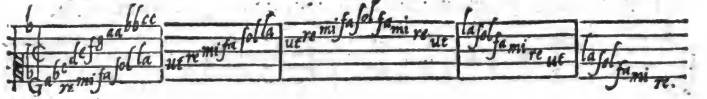


Deſcendit Chriſtus de cœlo. Aſcendit Chriſtus in cœlum.

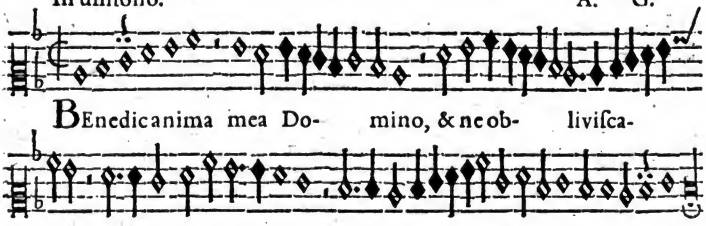


Tem- pus eſt.

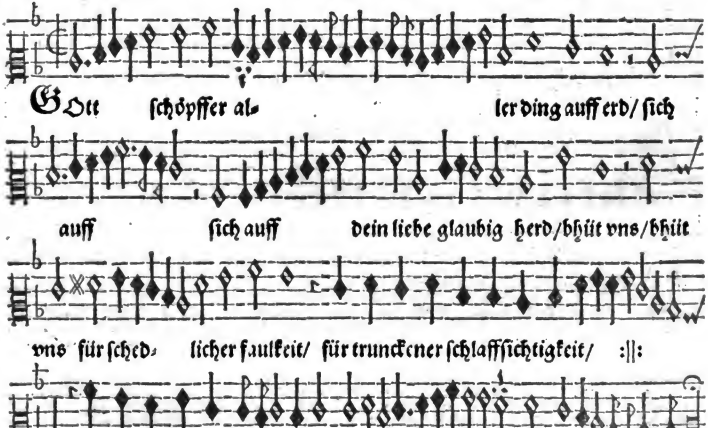
In uniſono.



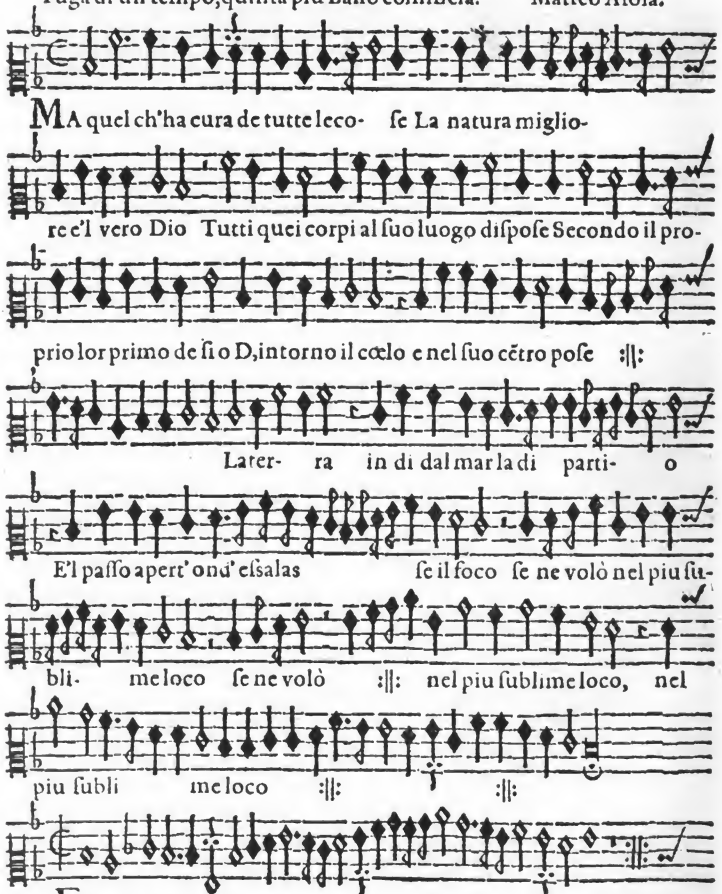
In unisono. A. G.



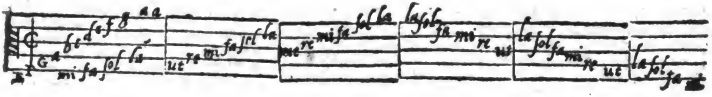
Canon: primi erunt ultimi,& ultimi primi. A. G.



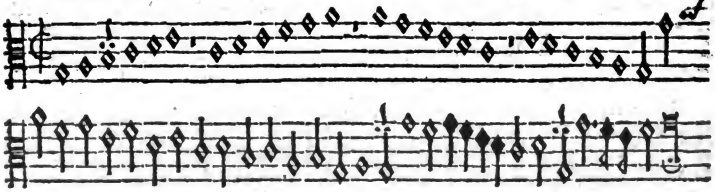
Fuga di un tempo, quinta piu Basso comincia. Matteo Asola.



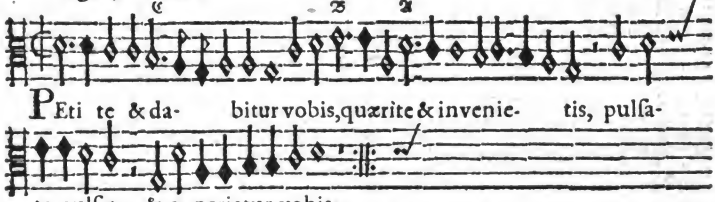
In uni-



In unisono. A. G.



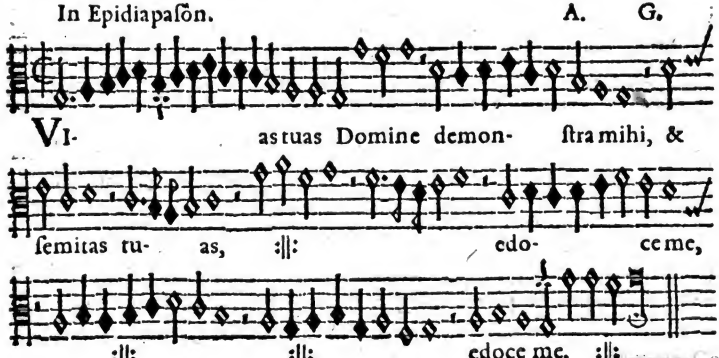
Fuga 4. vocum. A. G.



PEti te & da- bitur vobis, quærite & invenie- tis, pulsa-

te pulsate & a perietur vobis.

In Epidiapason. A. G.



VI- as tuas Domine demon- stra mihi, &

semitas tu- as, :||: edo- ce me,

:||: :||: edoce me. :||:

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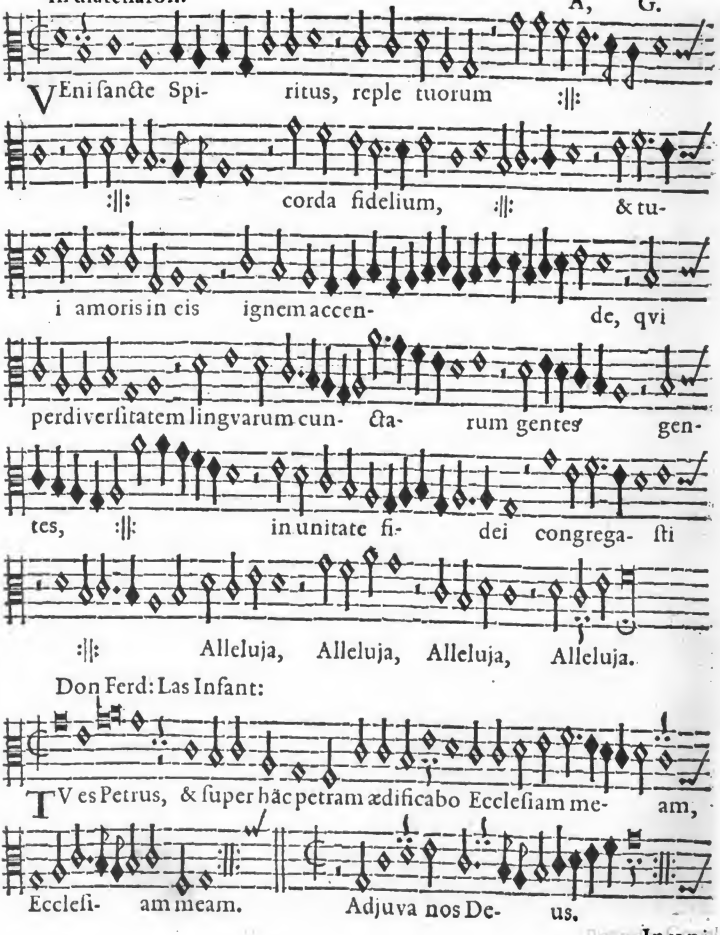
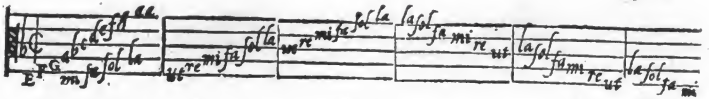
In

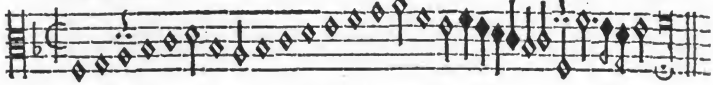
In diateſſaron. A, G.



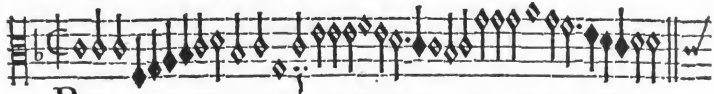
In uni-



In unisono. A. G.

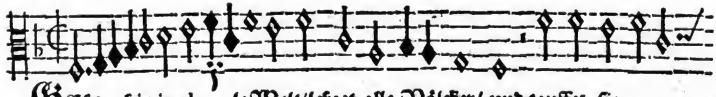


In unisono, a. 3. Incerti Autoris.

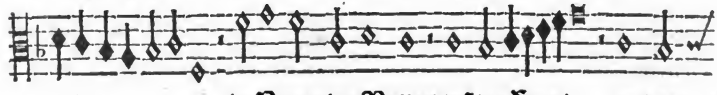


Pletas o- mniũ virtutũ parẽs & fũdamentũ parẽs & fundamentum.

In unisono. A. G.



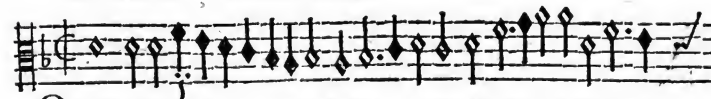
GEht hin in al- le Welt/lehret alle Völcker/ vnd tauffet sie



:||: im Namen des Vatters/vñ des Sons/ vnd des

heilgen Gai- stes/ :||: Gai- stes.

In unisono. Matteo Asola.



QVest' è compa gn' eter- no Al' alt' opre le-

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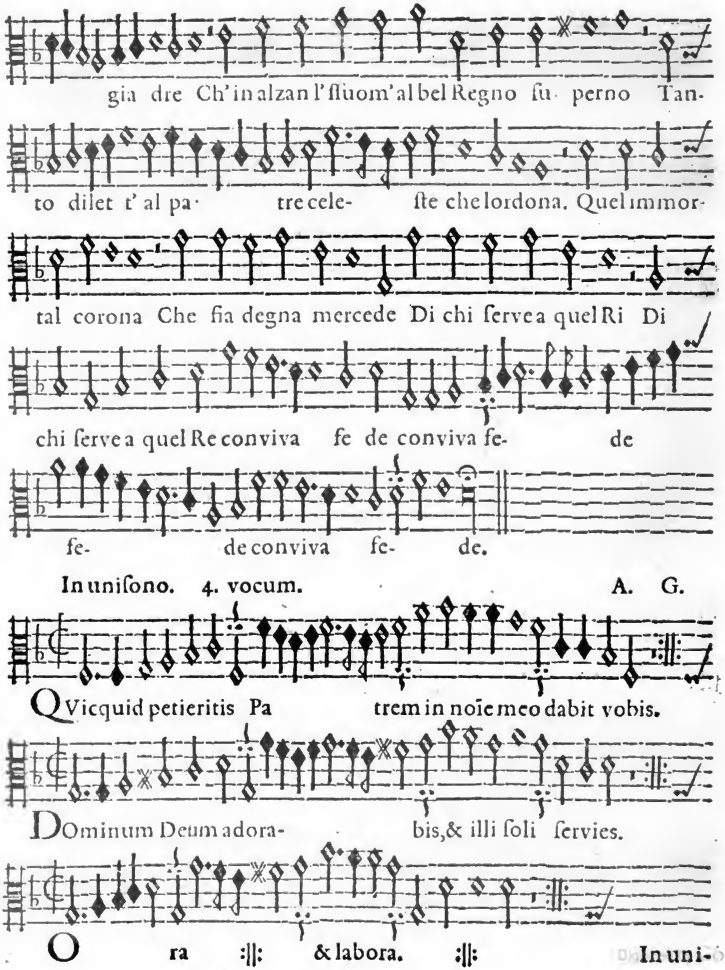
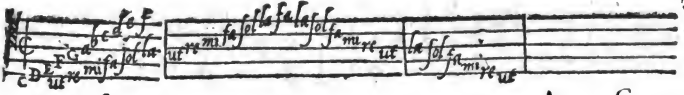
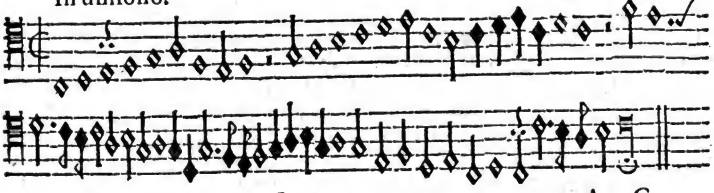

gia dre Ch' in alzan l' fluom' al bel Regno fu perno Tan-
to dilet t' al pa· tre cele- ſte che lordona. Quel immor-
tal corona Che fia degna mercede Di chi ſerve a quel Ri Di
chi ſerve a quel Re conviva fe de conviva fe- de
fe- de conviva fe- de.
In uniſono. 4. vocum. A. G.
QVicquid petieritis Pa trem in noïe meo dabit vobis.
DOminum Deum adora- bis,& illi ſoli ſervies.
O ra &labora. In uni-

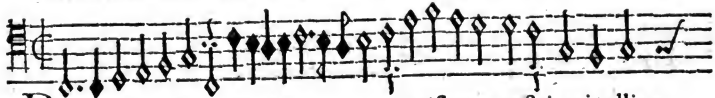


In unisono. A. G.

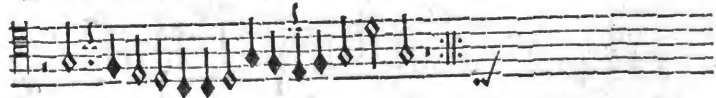


Fuga 6. vocum. In unisono. A. G.

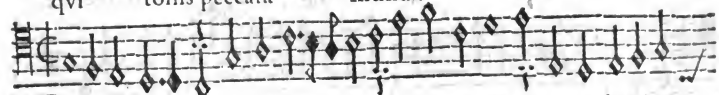
LAudate nomẽ Dñi, laudate servi Dñm qvi statis in domo Dñi.



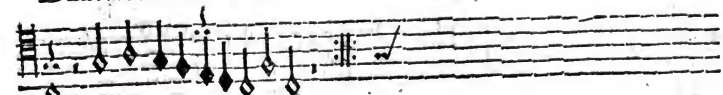
DOmine Fili Dei vi- vi miserere nostri, qvi tollis,



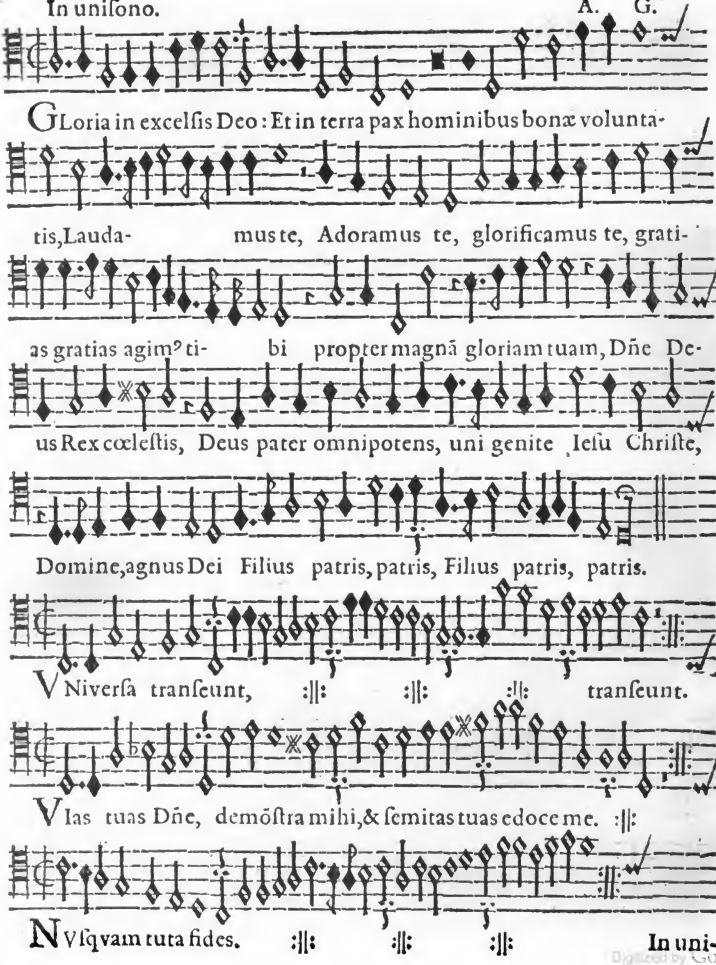
qvi tollis peccata mundi.



BEnedic Domine nos & hæc tua dona, qvæ de tua largita-



te sumus sum- pturi.



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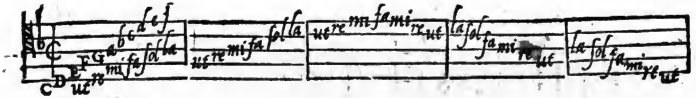
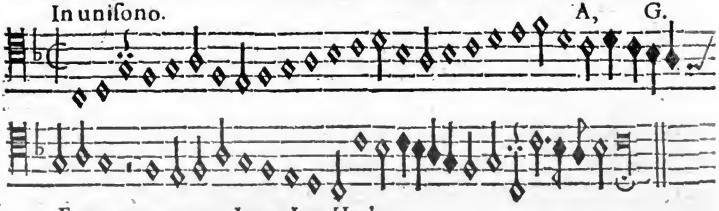
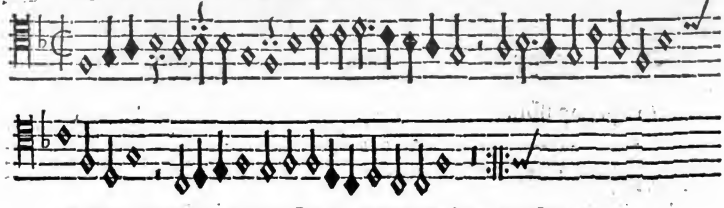


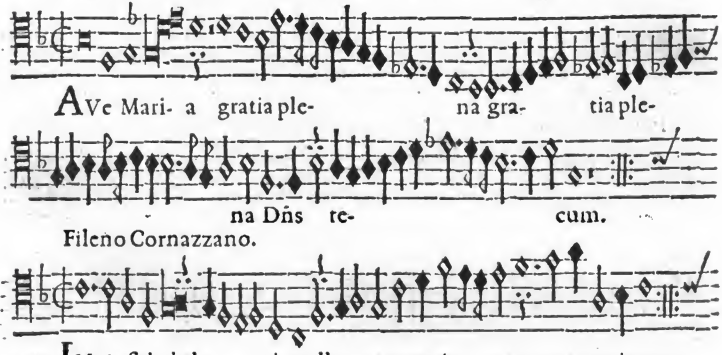
In unisono. A, G.



Fuga 4. vocum. Ioan: Leo Hasler.



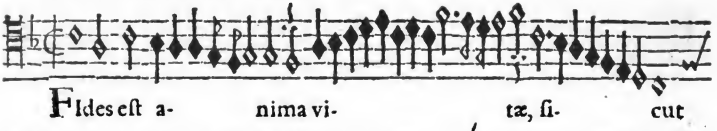
Fuga 4. vocum. In unisono. Don: Ferd: Las Infantas.



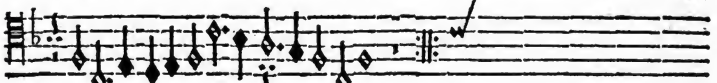
Fileno Cornazzano.

IMpia sub dul- ci melle venena ja- cent, venena jacent.

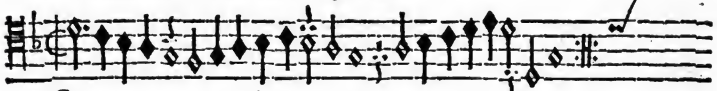
Fuga 5. vocum In unisono. A. G.



FIdes est a- nima vi- tæ, si- cut

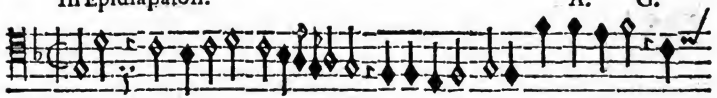


anima est vita cor- poris.

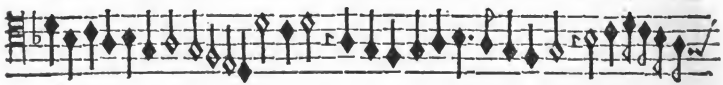


SI non pa- visti, occi- disti.

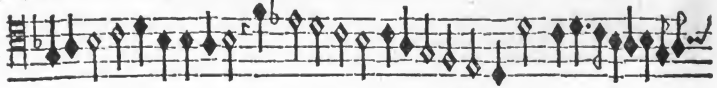
In Epidiapason. A. G.



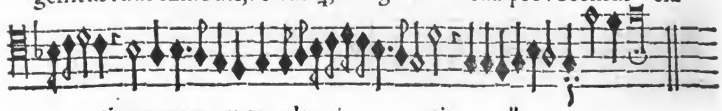
DEvs, qvi superbis resi- stis, humilibus autem das gratiam, au-



ge in nobis veræ hũilitatis virtutẽ, cujꝰ formã in se credẽtibus uni-



genitus tuus exhibuit, ut nunq̃; indignationẽ tuã provocemus ela-



ti, provoce mus, ela- ti, :‖: In unisono.

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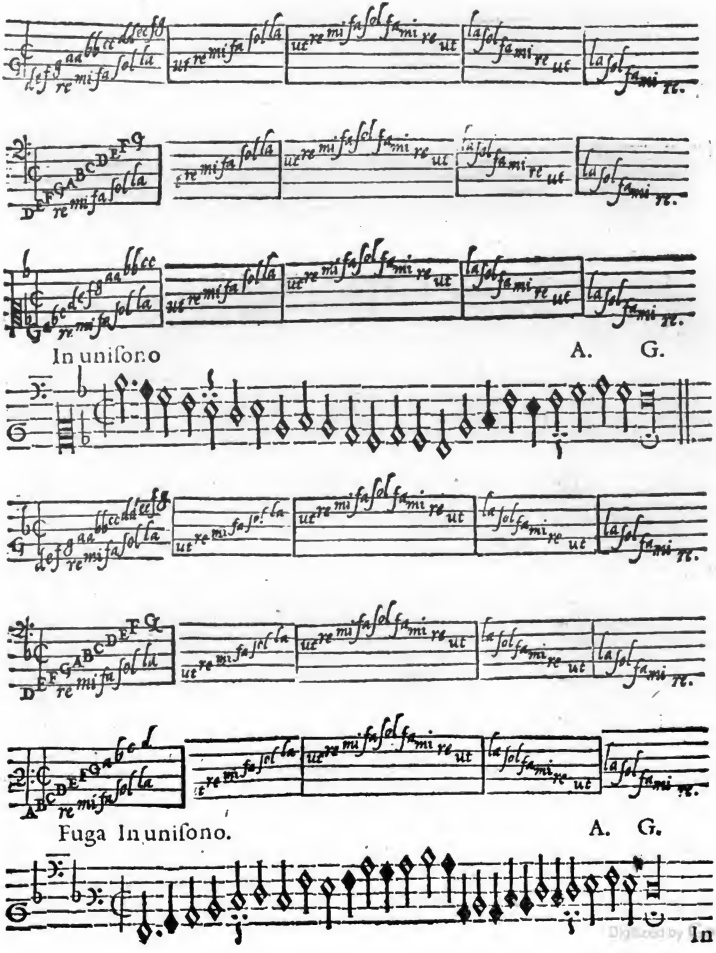

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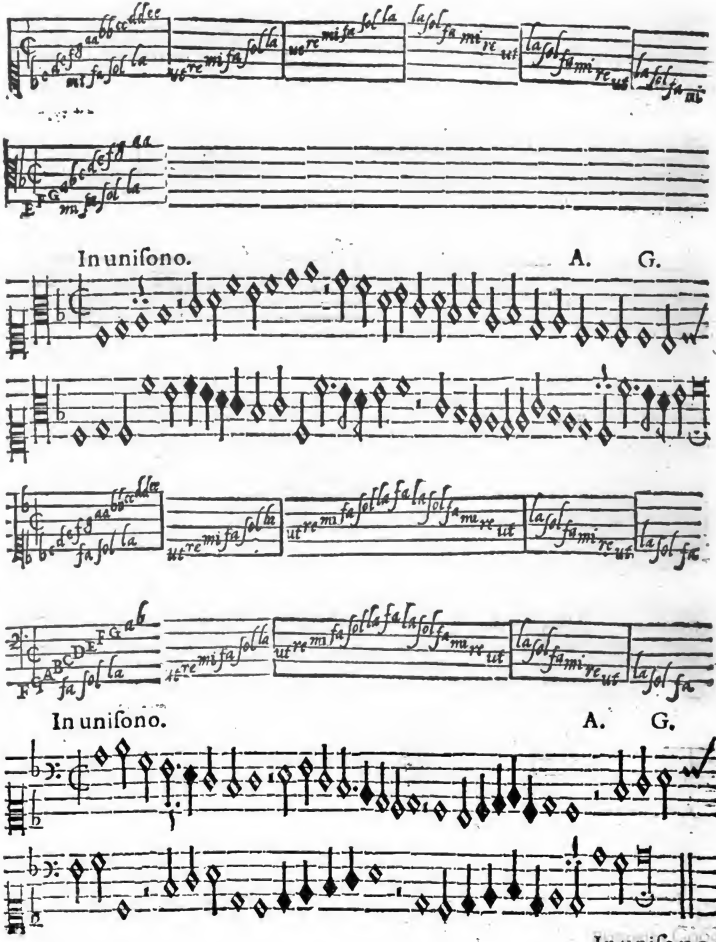
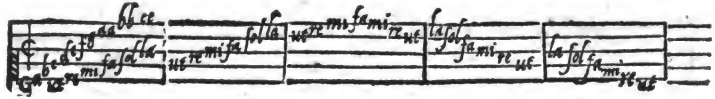
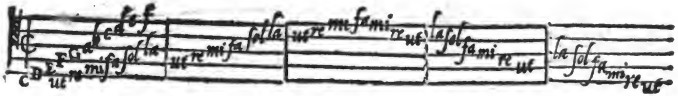
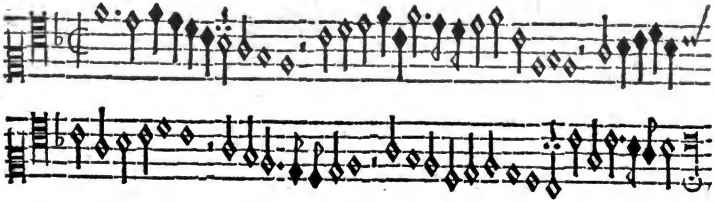
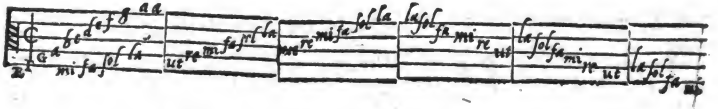

In unisono.
A.
G.
In unisono.
A.
G.
In unisono.

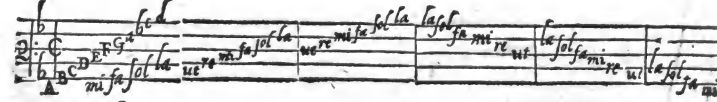




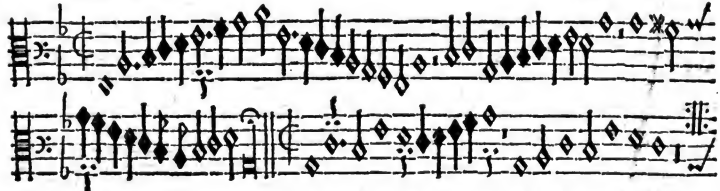
In unisono. A. G.







In unisono. A. G.



In nomine Ieſu ōne genu flectatur.

M In unisono.

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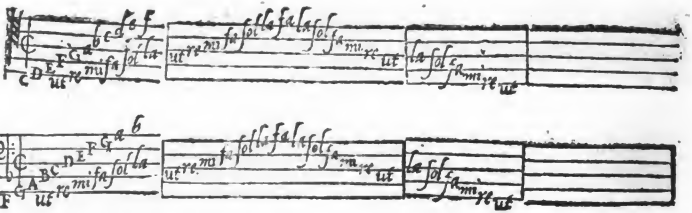
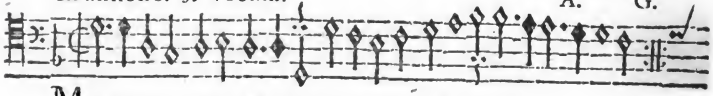
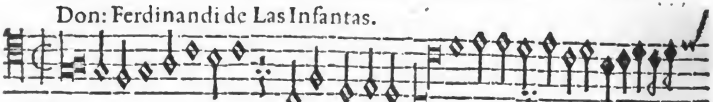


In unisono. 3. vocum. A. G.

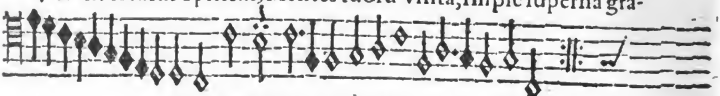


MI- serere nostri Domine viventium & mortuo- rum.

Don: Ferdinandi de Las Infantas.

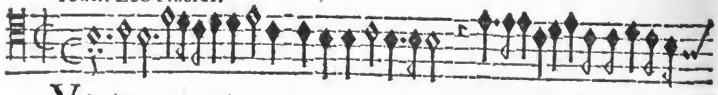


VE ni creatur Spiritus, Mentes tuorũ visita, Imple superna gra-

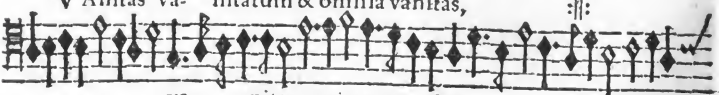


tia, Quæ tu cre- asti pectora, pe- ctora-

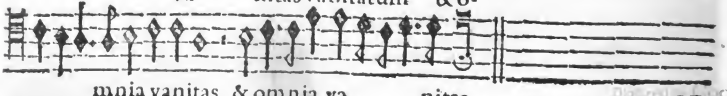
Ioan: Leo Hasler.



VAnitas va- nitatum & omnia vanitas, :||:



va- nitas vanitatum & o-



mnia vanitas, & omnia va- nitas.

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SE-

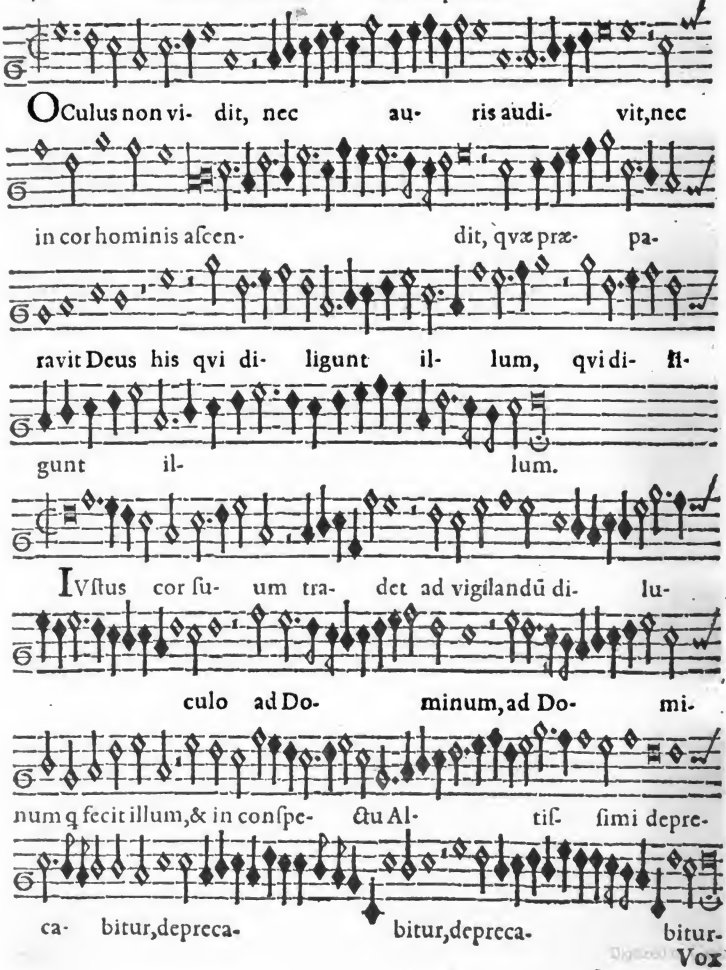
SEQVVNTVR
BICINIA SACRA, IN
usum juventutis Scholasticæ collecta.

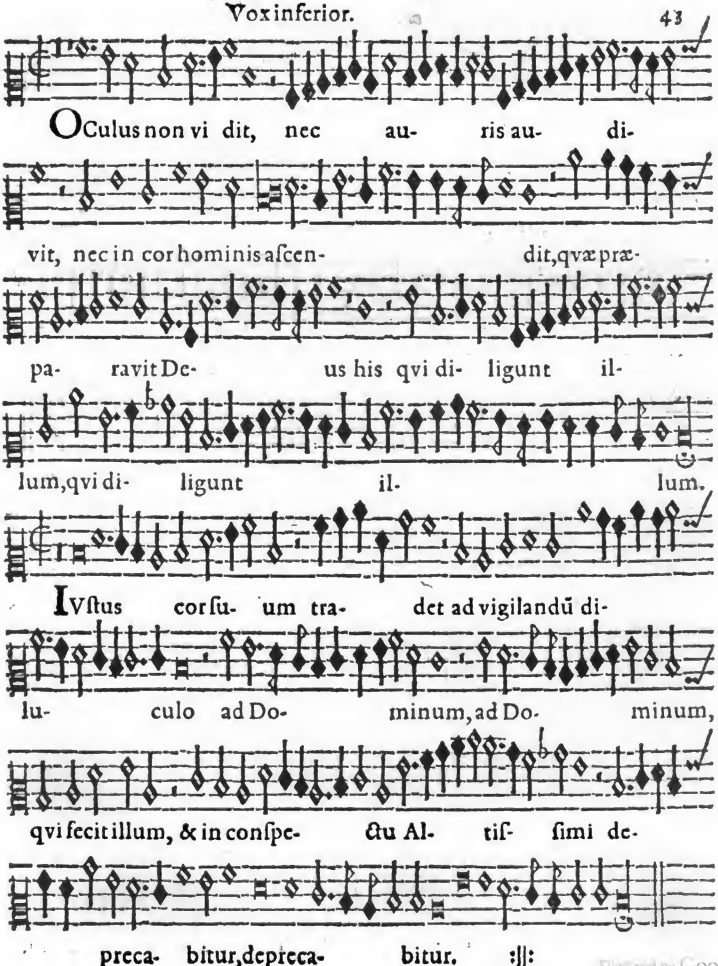
Coloſs: 3.

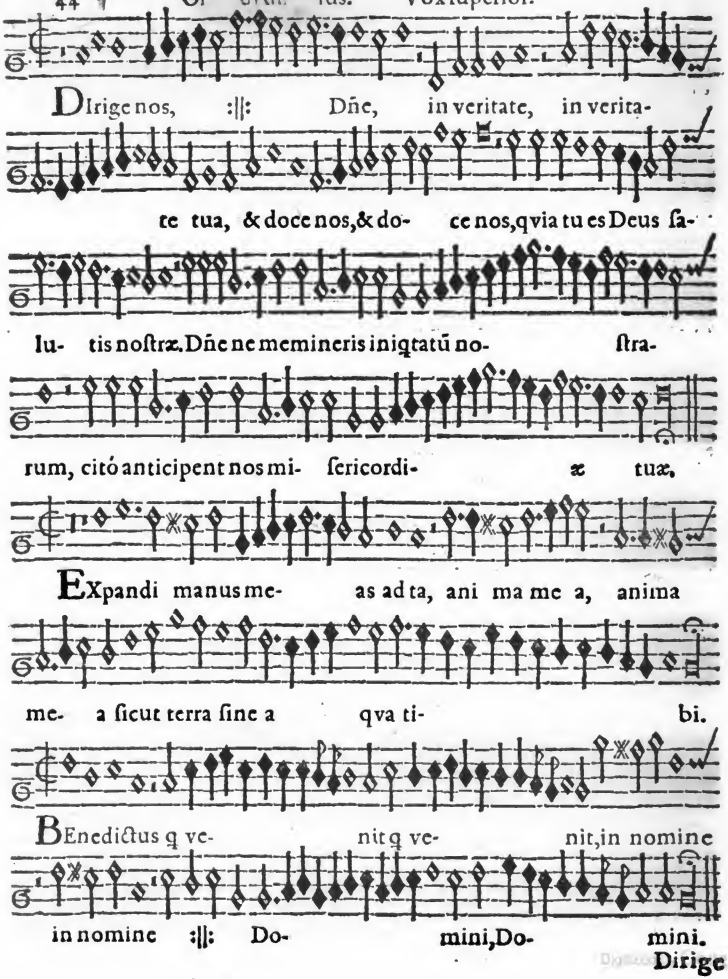
ὁ λόγος τοῦ χριστοῦ ἐνοικείτω ἐν ὑμῖν πλουσίως, ἐν πάσῃ σοφίᾳ, διδάσκοντες καὶ νουθετοῦντες ἑαυτοὺς ψαλμοῖς καὶ ὕμνοις καὶ ᾠδαῖς πνευματικαῖς ἐν χάριτι ᾄδοντες ἐν τῇ καρδίᾳ ὑμῶν τῷ κυρίῳ.

Verbum Chriſti inhabitet in vobis opulenter, in oĩ ſapientia, docentes & corrigentes vosmetipſos, pſalmis & hymnis, & cantionibus Spiritualibus, in gratia canentes in cordibus veſtris Domino.

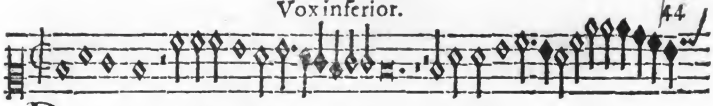
Laſſet das wort Chriſti vnter euch reichlich wohnen/in aller weißheit/leret vñ vermanet euch ſelbs/mit Pſalmen vnd Lobgeſängen/vnd Gaiſtlichen Liedern/vnnd ſinget dem Herren in euerm hertzen.


OCulus non vi- dit, nec au- ris audi- vit, nec
in cor hominis aſcen- dit, qvæ præ- pa-
ravit Deus his qvi di- ligunt il- lum, qvi di- li-
gunt il- lum.
IVſtus cor ſu- um tra- det ad vigilandũ di- lu-
culo ad Do- minum, ad Do- mi-
num q fecit illum, & in conſpe- ctu Al- tiſ- ſimi depre-
ca- bitur, deprecabitur, deprecabitur.

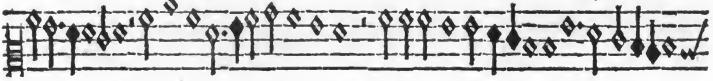

OCulus non vi dit, nec au- ris au-
vit, nec in cor hominis aſcen- dit, qvæ præ-
pa- ravit De- us his qvi di- ligunt il-
lum, qvi di- ligunt il- lum.
IVſtus corſu- um tra- det ad vigilandũ di-
lu- culo ad Do- minum, ad Do- minum,
qvi fecit illum, & in conſpe- ctu Al- tiſ- ſimi de-
preca- bitur, depreca- bitur. :||:


DIrige nos, :||: Dñe, in veritate, in verita-
te tua, & doce nos,& do- ce nos,qvia tu es Deus ſa-
lu- tis noſtræ.Dñe ne memineris iniqtatũ no- ſtra-
rum, citó anticipent nos mi- ſericordi- æ tuæ.
EXpandi manus me- as ad ta, ani ma me a, anima
me- a ſicut terra ſine a qva ti- bi.
BEnedictus q ve- nit q ve- nit,in nomine
in nomine :||: Do- mini,Do- mini.

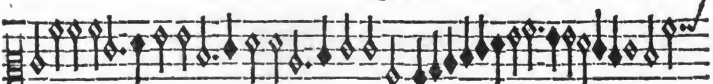
Dirige



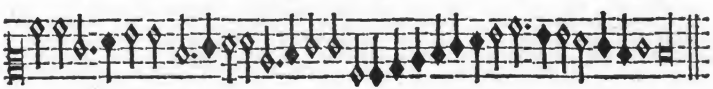
Dirige nos :||: Do- mine in veritate, :||:



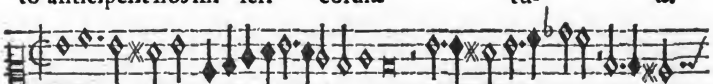
& doce nos, & doce nos, qvia tu es Deus ſalutis no-



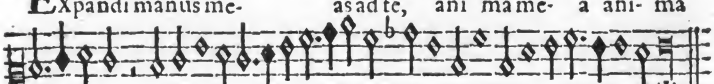
ſtræ. Dñe ne memineris iniqtatũ noſtrarũ an- ti- qvarum, ci-



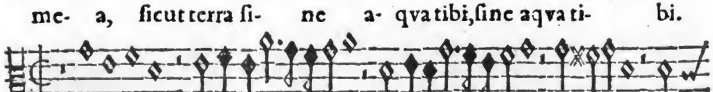
tò anticipent nos mi- ſeri- cordiæ tu- æ.



EXpandi manus me- as ad te, ani ma me- a ani- ma



me- a, ſicut terra ſi- ne a- qva tibi, ſine aqva ti- bi.



BEnedictus qvi ve- nit qvi vet nit in nomine in

nomine :||: Do- mini, Do- mini.

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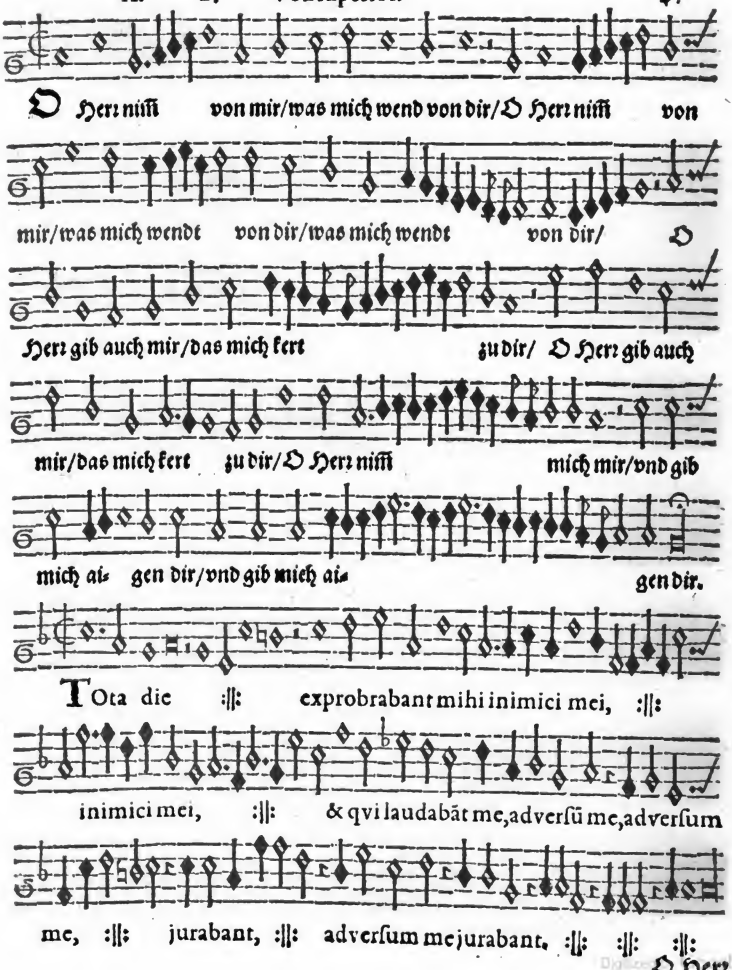
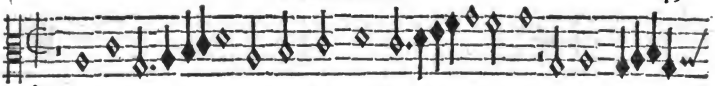
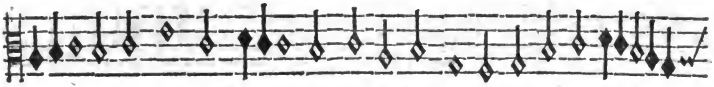
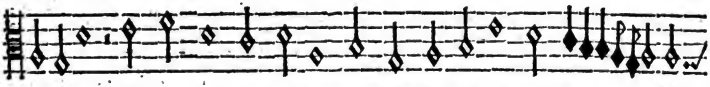

O Herr nim von mir/was mich wend von dir/O Herr nim von
mir/was mich wendt von dir/was mich wendt von dir/ O
Herr gib auch mir/das mich kert zu dir/ O Herr gib auch
mir/das mich kert zu dir/O Herr nim mich mir/vnd gib
mich ai- gen dir/vnd gib mich ai- gen dir.
TOta die :||: exprobrabant mihi inimici mei, :||:
inimici mei, :||: & qui laudabāt me,adverſū me,adverſum
me, :||: jurabant, :||: adverſum me jurabant. :||: :||: :||:
O Herr



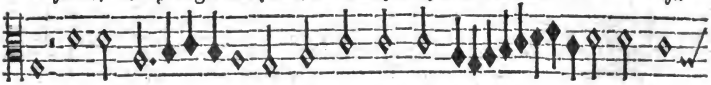
O Herr nim̃ von mir/was mich wend von dir/O Herr nim̃



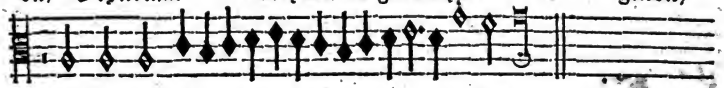
von mir/wz mich wendt von dir/O Herr gib auch mir/dz mich kert



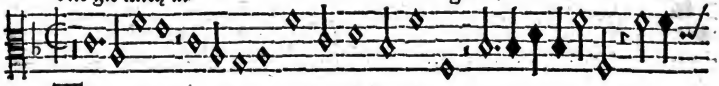
zu dir/ O Herr gib auch mir/das mich kert zu dir/das mir kert zu



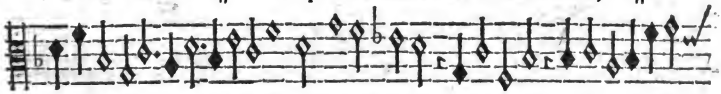
dir/ O Herr nim̃ mich mir/vnd gib mich ai- gen dir/



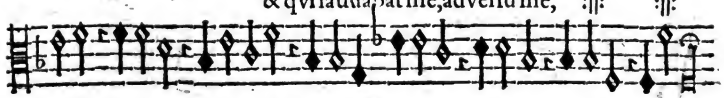
vnd gib mich ai- gen dir.



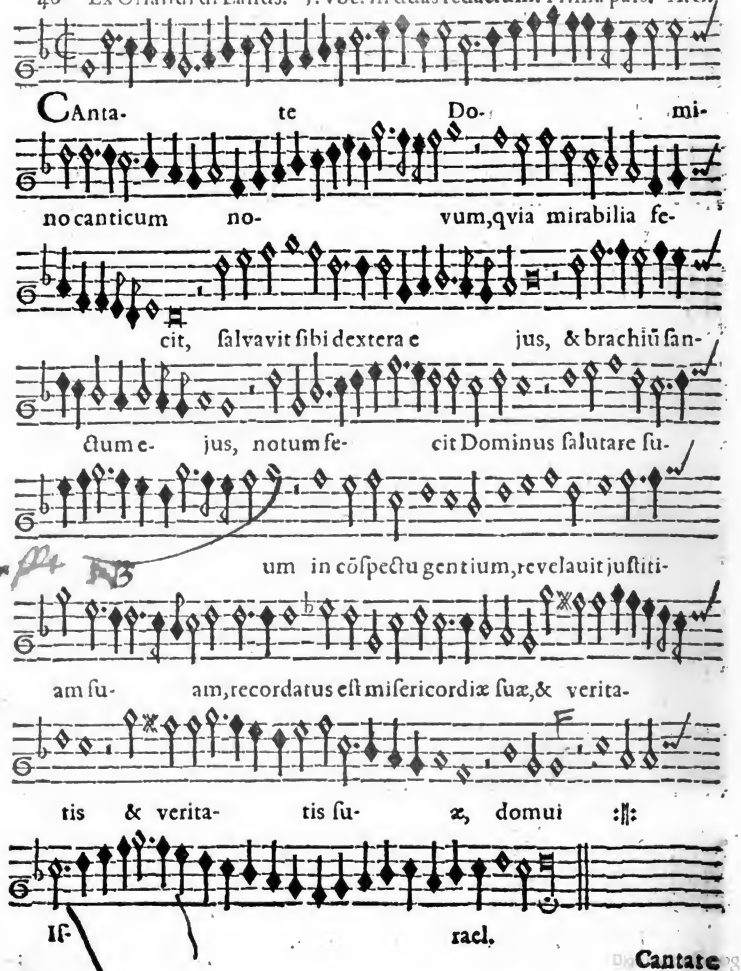
TOta die :||: exprobrabant mihi inimici mei, :||:

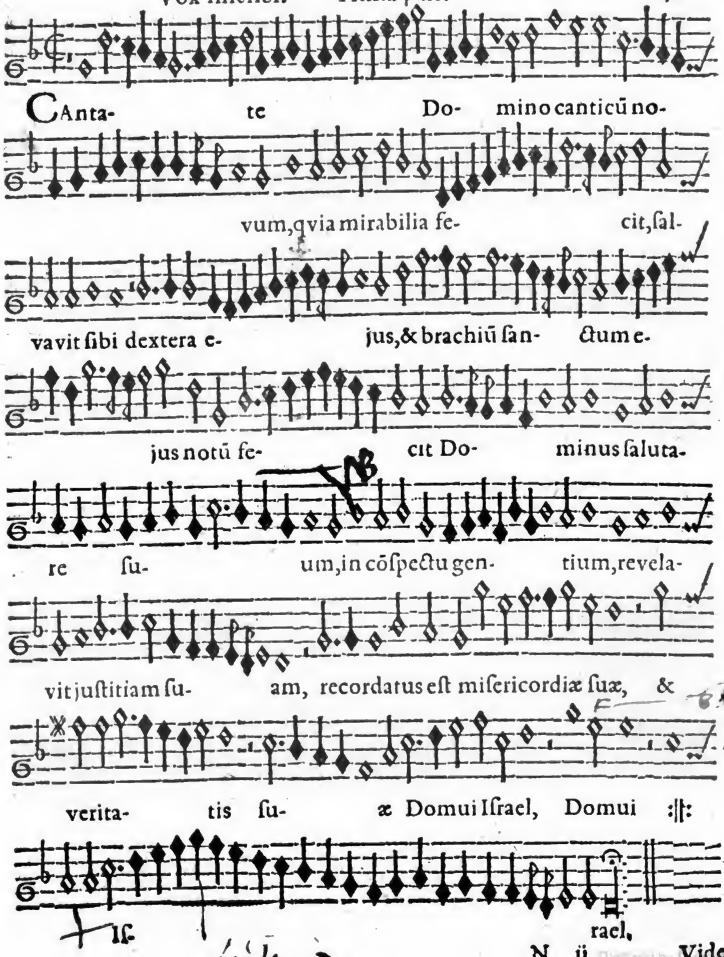


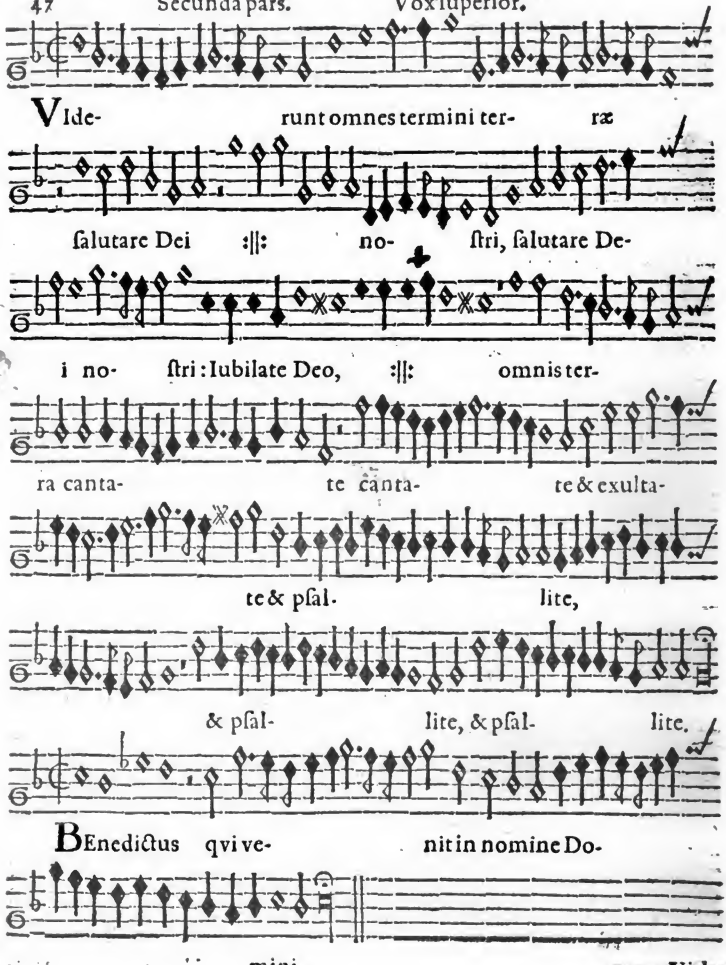
& qvi laudabãt me, adversũ me, :||: :||:

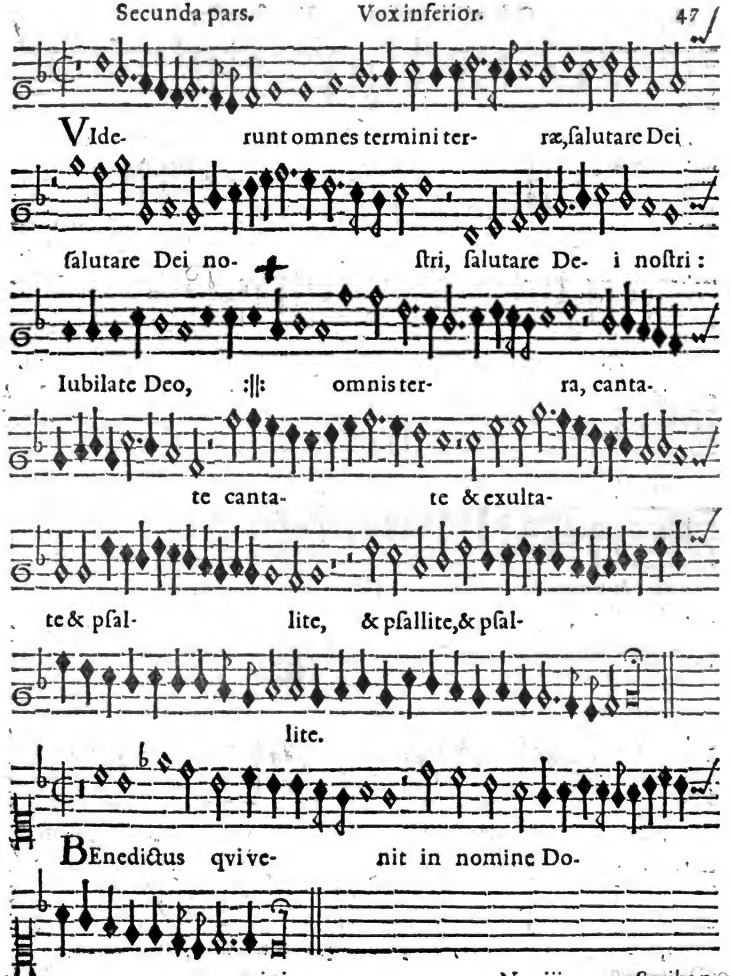


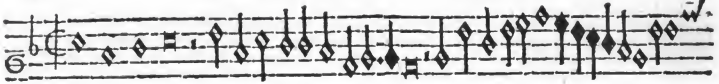
jurabant, adversum me, jurabant. :||: :||: :||: :||:


CAnta- te Do- mi-
no canticum no- vum, qvia mirabilia fe-
cit, salvavit sibi dextera e jus, & brachiũ san-
ctum e- jus, notum fe- cit Dominus salutare su-
um in cõspectu gentium, revelauit justiti-
am su- am, recordatus est misericordiæ suæ, & verita-
tis & verita- tis su- æ, domui :‖:
Is- racl.
Cantate

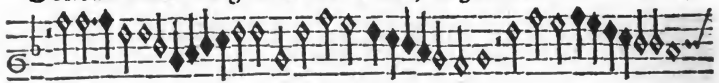

CAnta- te Do- mino canticū no-
vum, qvia mirabilia fe- cit, ſal-
vavit ſibi dextera e- jus, & brachiū ſan- ctum e-
jus notū fe- cit Do- minus ſaluta-
re ſu- um, in cōſpectu gen- tium, revela-
vit juſtitiam ſu- am, recordatus eſt miſericordiæ ſuæ, &
verita- tis ſu- æ Domui Iſrael, Domui :||:
Iſ- rael,


Vide- runt omnes termini ter- ræ
ſalutare Dei :||: no- ſtri, ſalutare De-
i no- ſtri: Iubilate Deo, :||: omnis ter-
ra canta- te canta- te & exulta-
te & pſal- lite,
& pſal- lite, & pſal- lite.
BEnedictus qvi ve- nit in nomine Do-
mini,

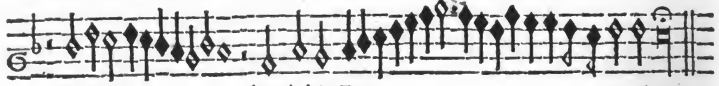

VIde- runt omnes termini ter- ræ, ſalutare Dei
ſalutare Dei no- ſtri, ſalutare De- i noſtri:
Iubilate Deo, :||: omnis ter- ra, canta-
te canta- te & exulta-
te & pſal- lite, & pſallite, & pſal-
lite.
BEnedictus qvi ve- nit in nomine Do-
mini.



SCribantur hæc in generatione altera, in generatione altera,

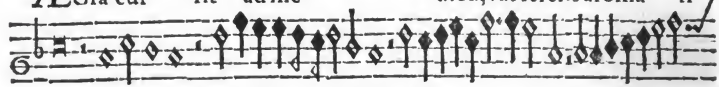


& populus q̃ crea- bitur laudabit Do- minũ, laudabit Do- minũ,

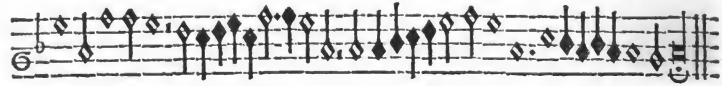


:‖: laudabit Do- minum.

ÆGra cur- rit ad me- dicũ, vas ferens aroma- ti-

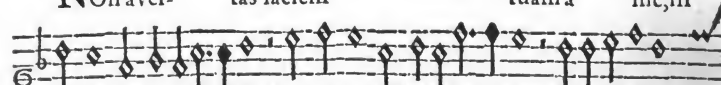


cum, & à morbo multi- plici verbo curatur :‖:



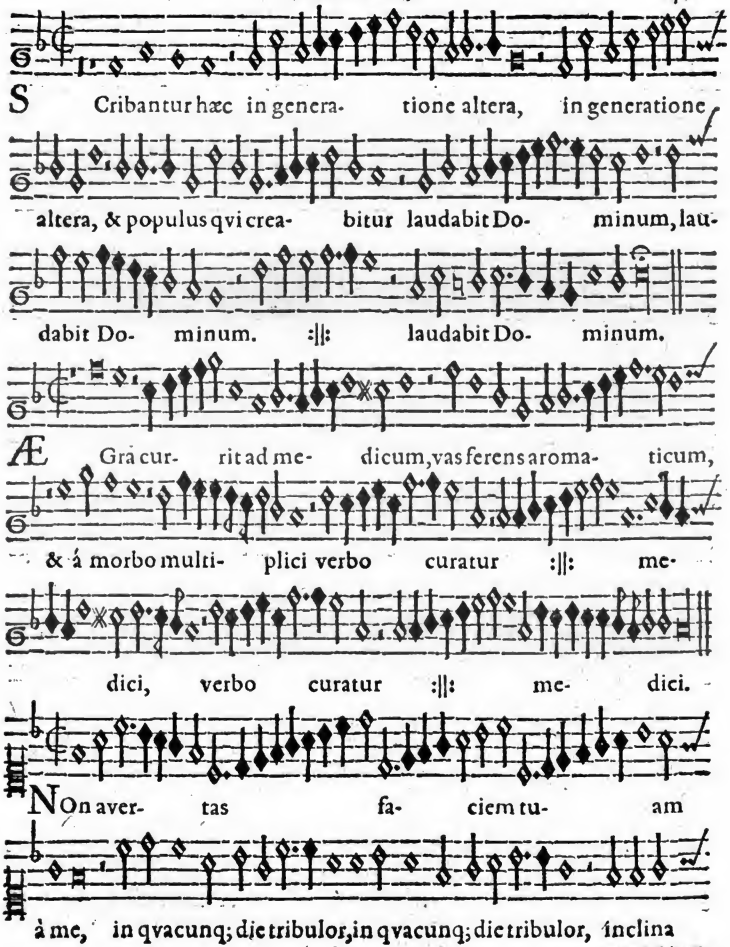
medici, verbo curatur verbo curatur me- dici.

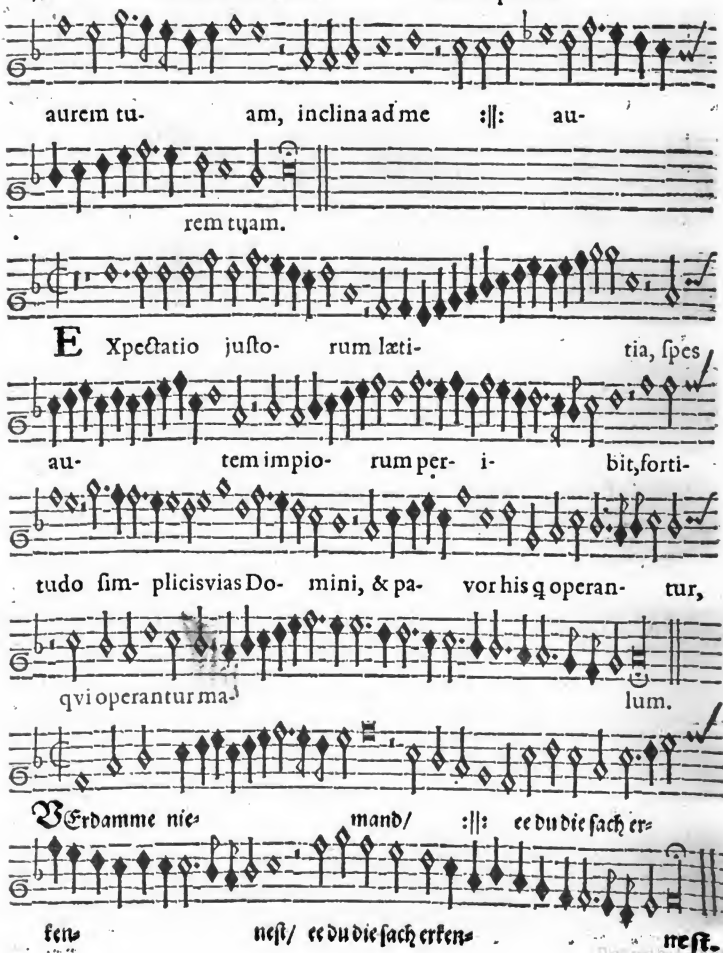
NOn aver- tas faciem tuam à me, in

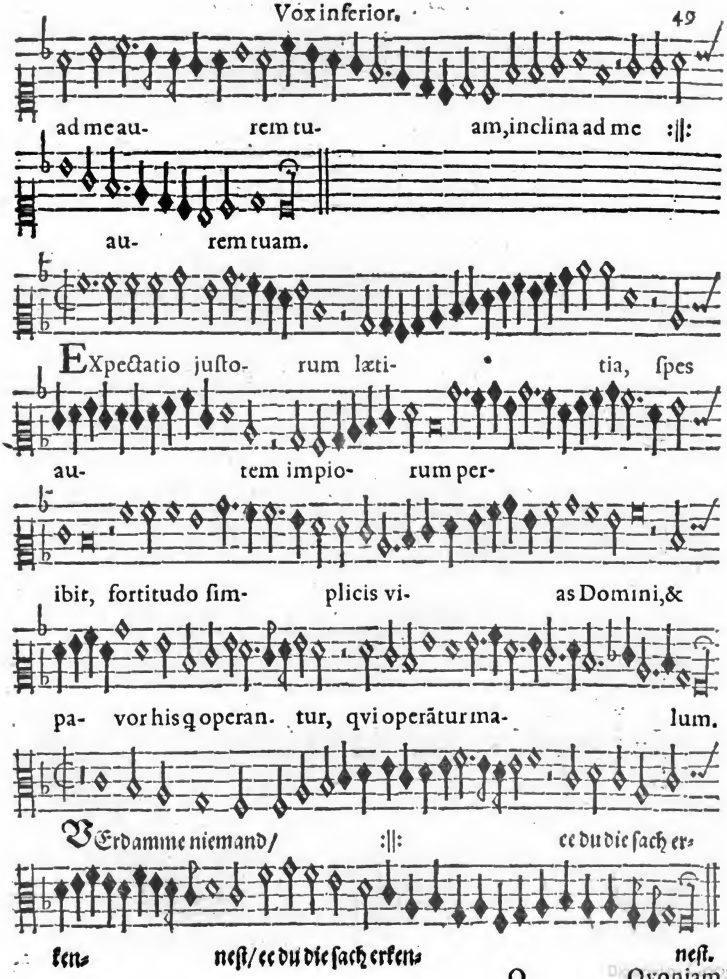


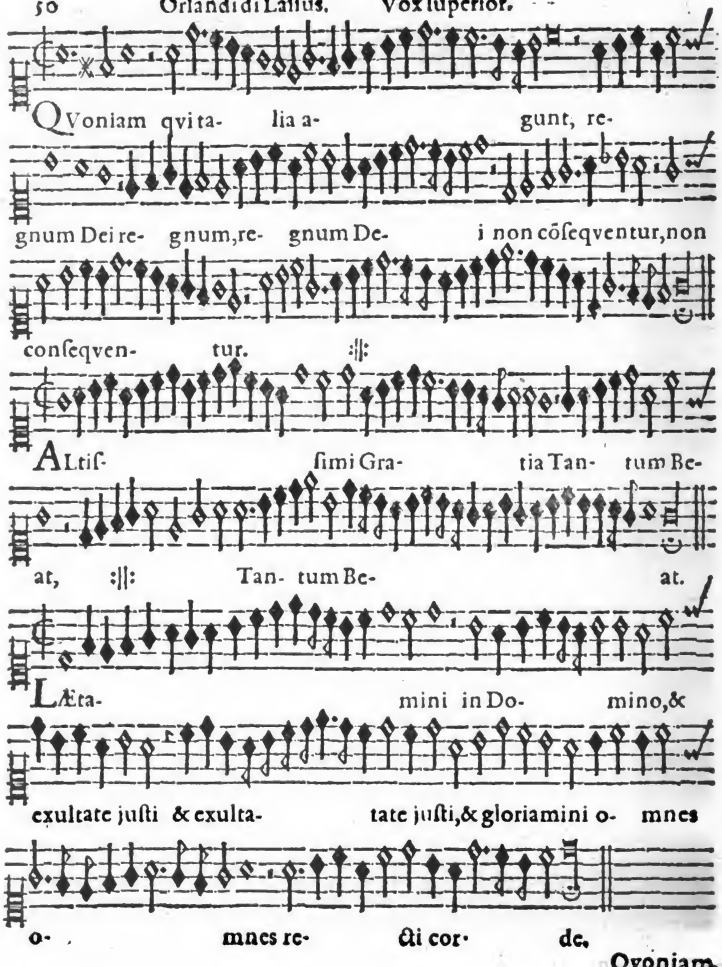
qvacunq; die tribulor, in qvacunq; die tribulor, inclina ad me

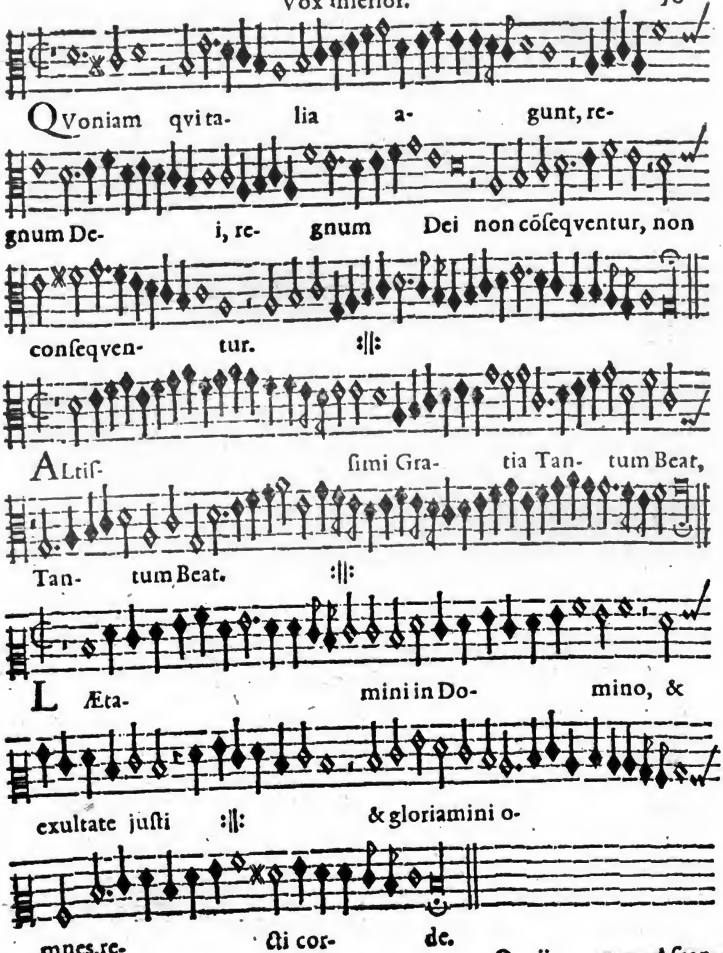
Scri-

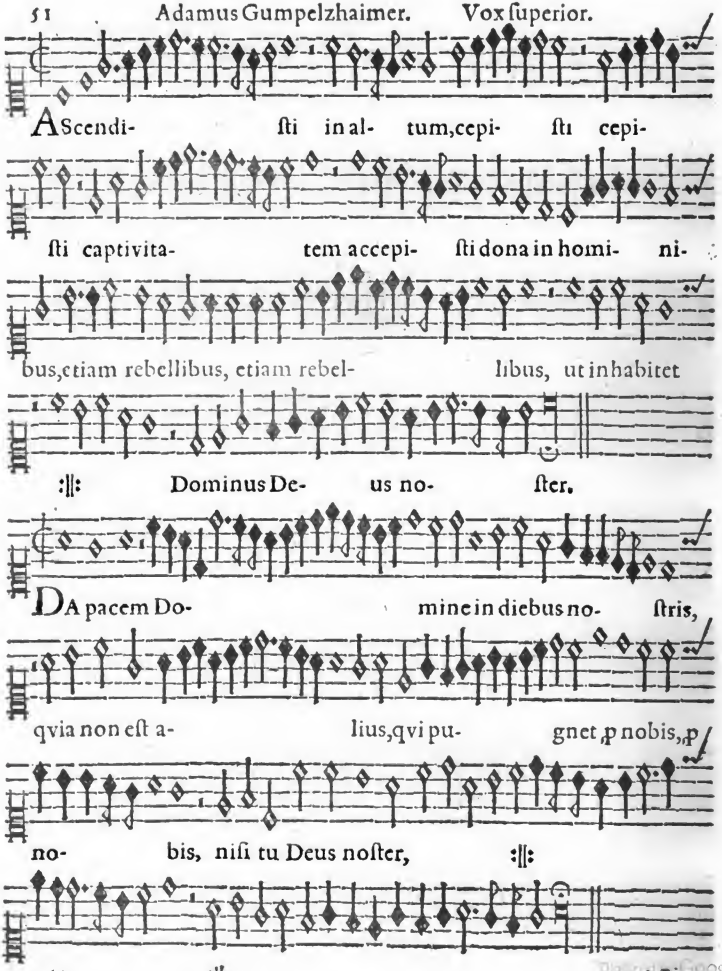

S Cribantur hæc in genera- tione altera, in generatione
altera, & populus qvi crea- bitur laudabit Do- minum, lau-
dabit Do- minum. :||: laudabit Do- minum.
Æ Grà cur- rit ad me- dicum, vas ferens aroma- ticum,
& á morbo multi- plici verbo curatur :||: me-
dici, verbo curatur :||: me- dici.
NOn aver- tas fa- ciem tu- am
à me, in qvacunq; die tribulor, in qvacunq; die tribulor, inclina
aurem


aurem tu- am, inclina ad me :||: au-
rem tuam.
EXpectatio juſto- rum læti- tia, ſpes
au- tem impio- rum per- i- bit, forti-
tudo ſim- plicis vias Do- mini, & pa- vor his q operan- tur,
qvi operantur ma- lum.
VErdamme nie- mand/ :||: ee du die ſach er-
ken- neſt/ ee du die ſach erken- neſt.
ad me


ad me au- rem tu- am, inclina ad me :||:
au- rem tuam.
EXpectatio juſto- rum læti- tia, ſpes
au- tem impio- rum per-
ibit, fortitudo ſim- plicis vi- as Domini, &
pa- vor his q operan- tur, qui operãtur ma- lum.
VErdamme niemand/ :||: ee du die ſach er-
ken- neſt/ ee du die ſach erken- neſt.
O Qvoniam


QVoniam qvita- lia a- gunt, re-
gnum Dei re- gnum, re- gnum De- i non cõſeqventur, non
conſeqven- tur. :||:
ALtiſ- ſimi Gra- tia Tan- tum Be-
at, :||: Tan- tum Be- at.
LÆta- mini in Do- mino, &
exultate juſti & exulta- tate juſti, & gloriamini o- mnes
o- mnes re- cti cor- de.


QVoniam qvi ta- lia a- gunt, re-
gnum De- i, re- gnum Dei non cõſeqventur, non
conſeqven- tur. :||:
ALtiſ- ſimi Gra- tia Tan- tum Beat,
Tan- tum Beat. :||:
L Æta- mini in Do- mino, &
exultate juſti :||: & gloriamini o-
mnes, re- cti cor- de.



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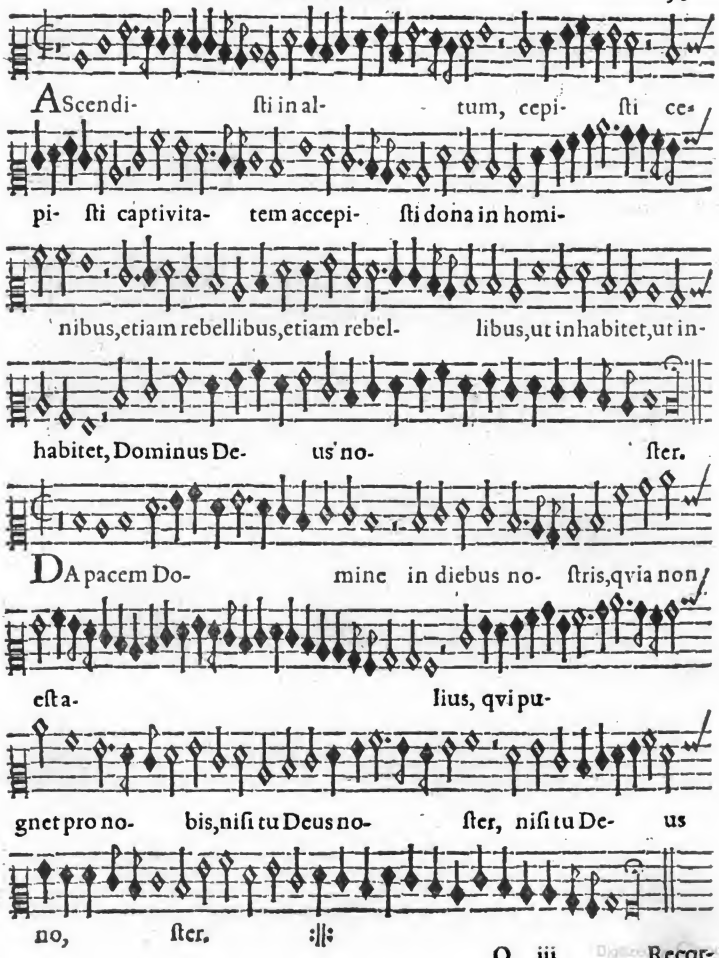
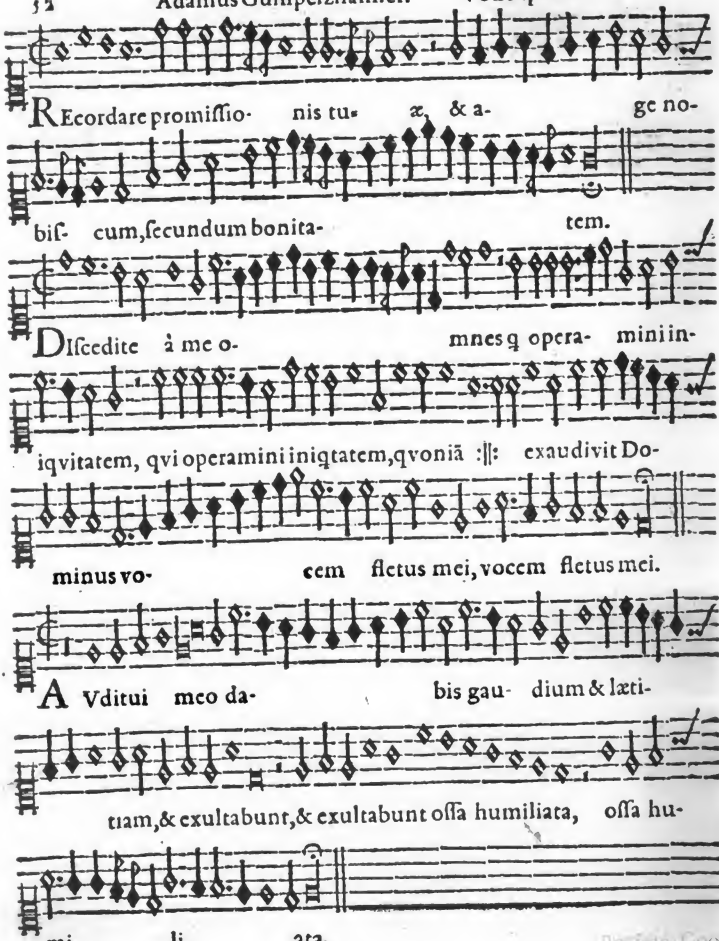

Ascendi- sti in al- tum, cepi- sti ce-
pi- sti captivita- tem accepi- sti dona in homi-
nibus, etiam rebellibus, etiam rebel- libus, ut inhabitet, ut in-
habitet, Dominus De- us no- ster.
Da pacem Do- mine in diebus no- stris, qvia non
est a- lius, qvi pu-
gnet pro no- bis, nisi tu Deus no- ster, nisi tu De- us
no, ster.



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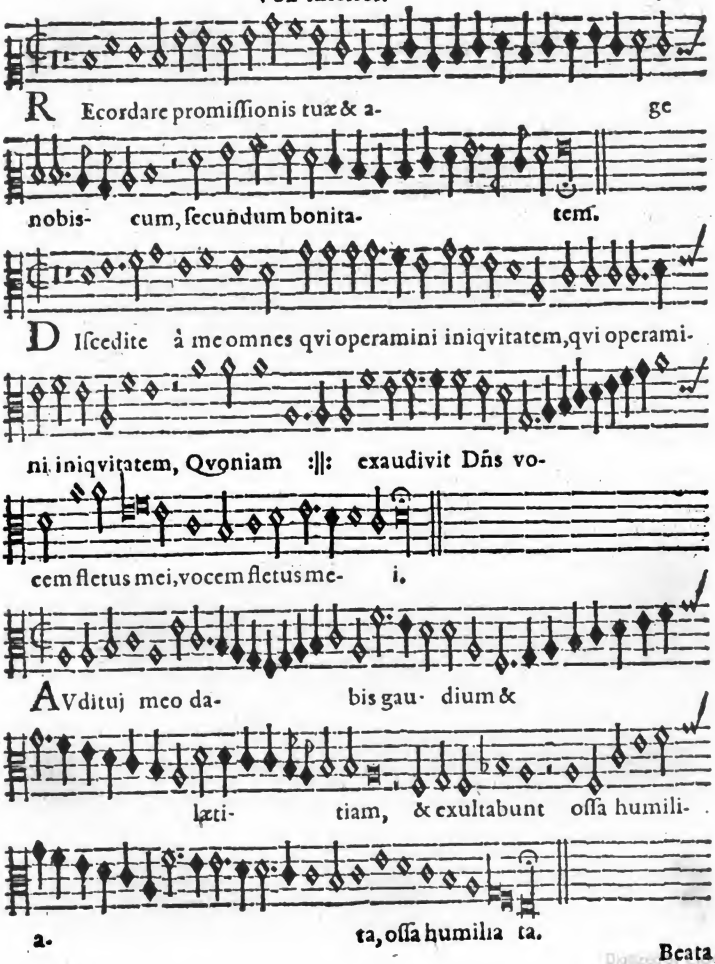
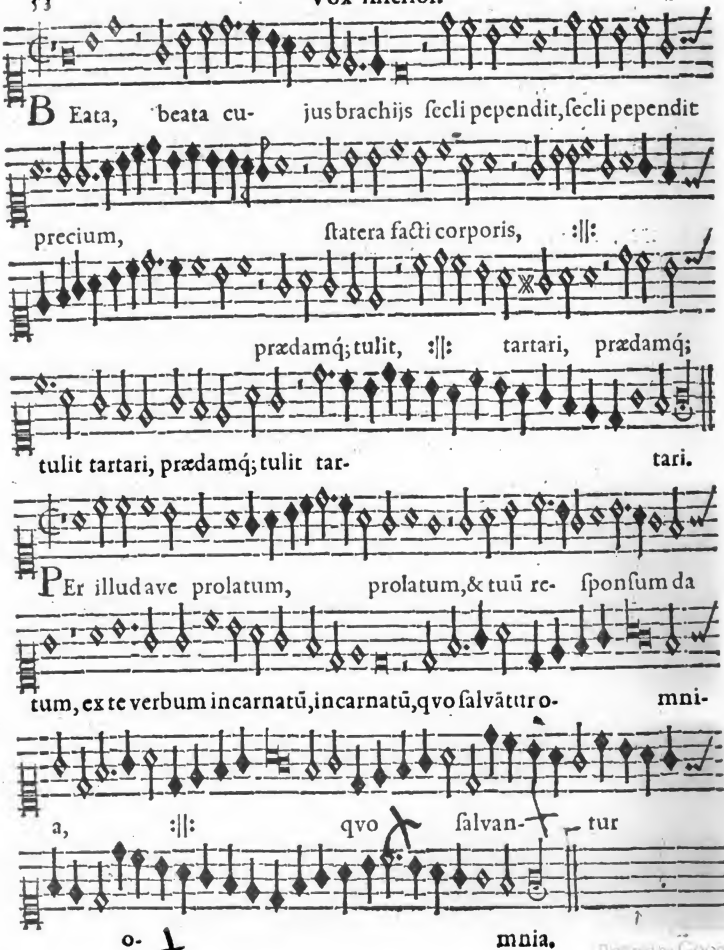
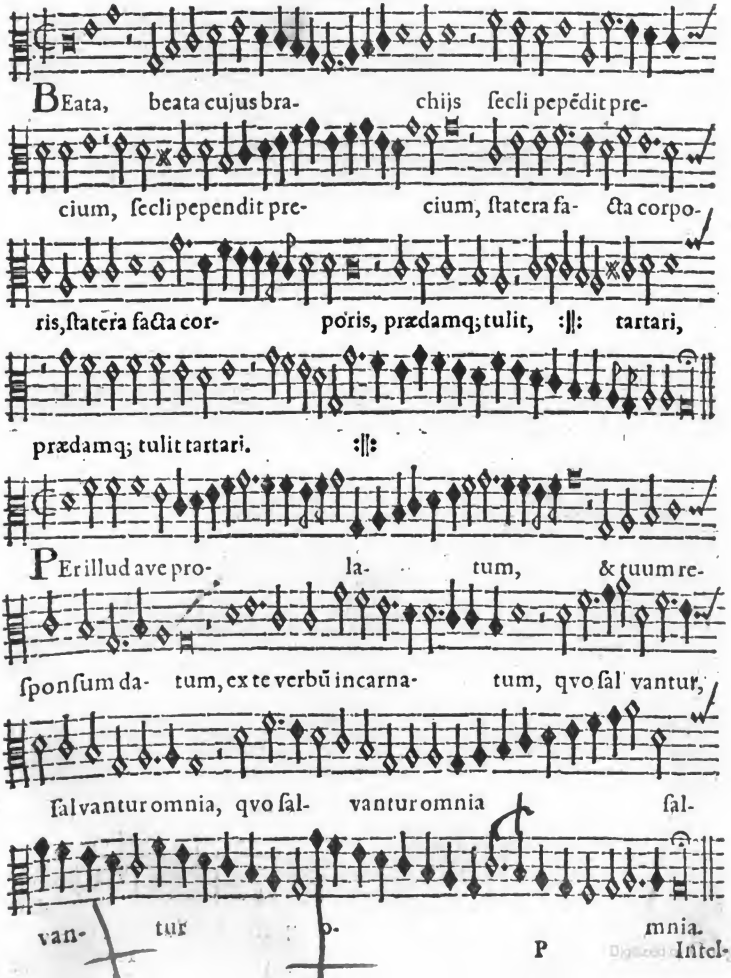
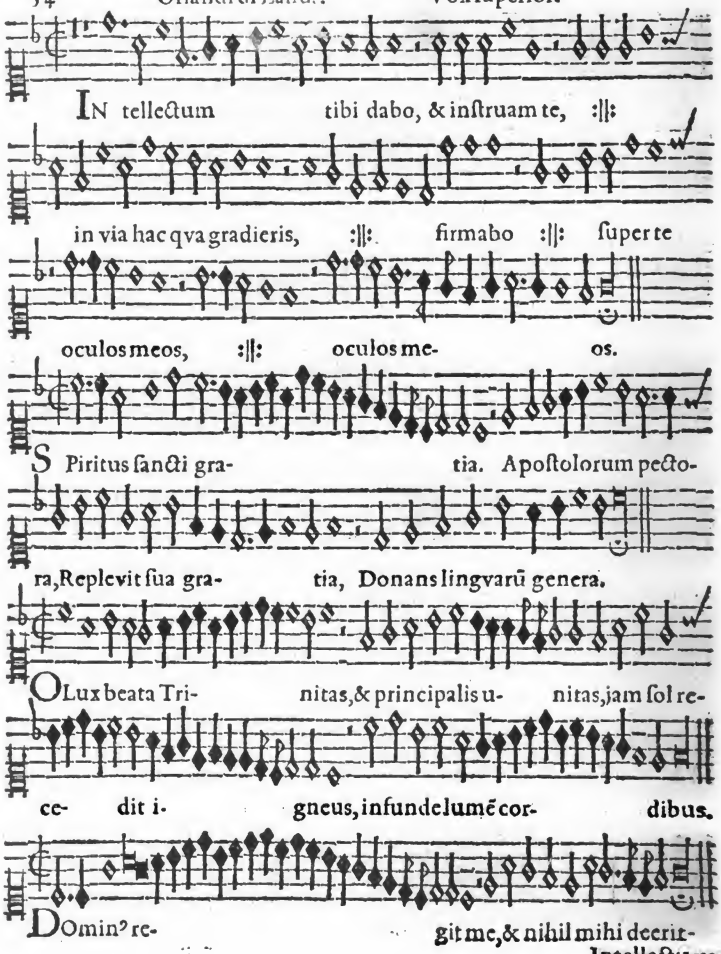
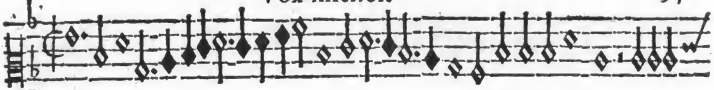

REcordare promiſſionis tuæ & a- ge
nobis- cum, ſecundum bonita- tem.
DIſcedite à me omnes qvi operamini iniqvitatem, qvi operami-
ni iniqvitatem, Qvoniam :||: exaudivit Dñs vo-
cem fletus mei, vocem fletus me- i.
AVdituj meo da- bis gau- dium &
læti- tiam, & exultabunt oſſa humili-
a. ta, oſſa humilia ta.

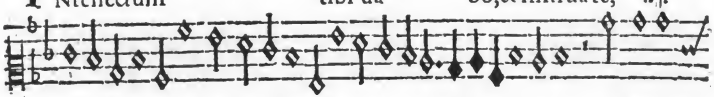

Beata, beata cu- jus brachijs ſecli pependit, ſecli pependit
precium, ſtatera facti corporis, :||:
prædamq; tulit, :||: tartari, prædamq;
tulit tartari, prædamq; tulit tar- tari.
Per illud ave prolatum, prolatum, & tuũ re- ſponſum da
tum, ex te verbum incarnatũ, incarnatũ, qvo ſalvãtur o- mni-
a, :||: qvo ſalvan- tur
o- mnia.


BEata, beata cujus bra- chijs ſecli pepẽdit pre-
cium, ſecli pependit pre- cium, ſtatera fa- cta corpo-
ris, ſtatera facta cor- poris, prædamq; tulit, :‖: tartari,
prædamq; tulit tartari. :‖:
PEr illud ave pro- la- tum, & tuum re-
ſponſum da- tum, ex te verbũ incarna- tum, qvo ſal vantur,
ſalvantur omnia, qvo ſal- vantur omnia ſal-
van- tur o- mnia.
P Intel-

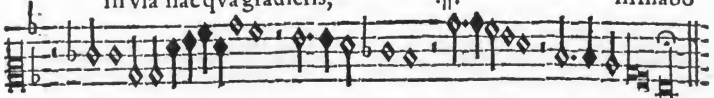

IN tellectum tibi dabo, & inſtruam te, :||:
in via hac qva gradieris, :||: firmabo :||: ſuper te
oculos meos, :||: oculos me- os.
SPiritus ſancti gra- tia. Apoſtolorum pecto-
ra, Replevit ſua gra- tia, Donans lingvarū genera.
OLux beata Tri- nitas, & principalis u- nitas, jam ſol re-
ce- dit i- gneus, infunde lumē cor- dibus.
DOmin⁹ re- git me, & nihil mihi deerit.



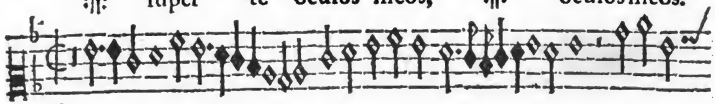
INtellectum tibi da- bo,& inſtruā te, :‖:



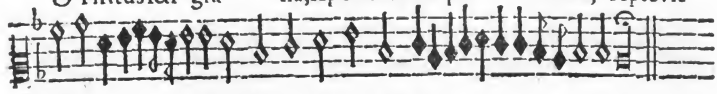
in via hac qva gradieris, :‖: firmabo



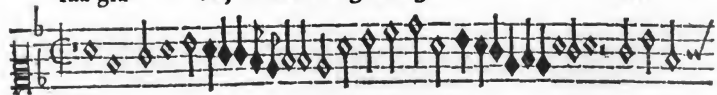
:‖: ſuper te oculos meos, :‖: oculos meos.



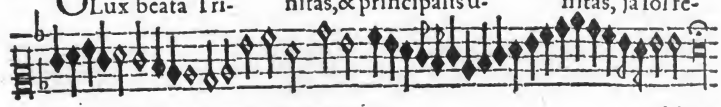
SPiritus ſcī gra- tia, Apoſtolorum pe- ctora, replevit



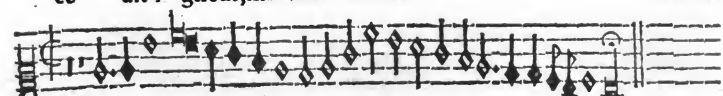
ſua gra- tia, donans linguarū ge- nera.



OLux beata Tri- nitas,& principalis u- nitas, jā ſol re-



ce- dit i- gneus, infunde lumē cor- dibus.



DOminus re- git me,& nihil mihi dee- rit.

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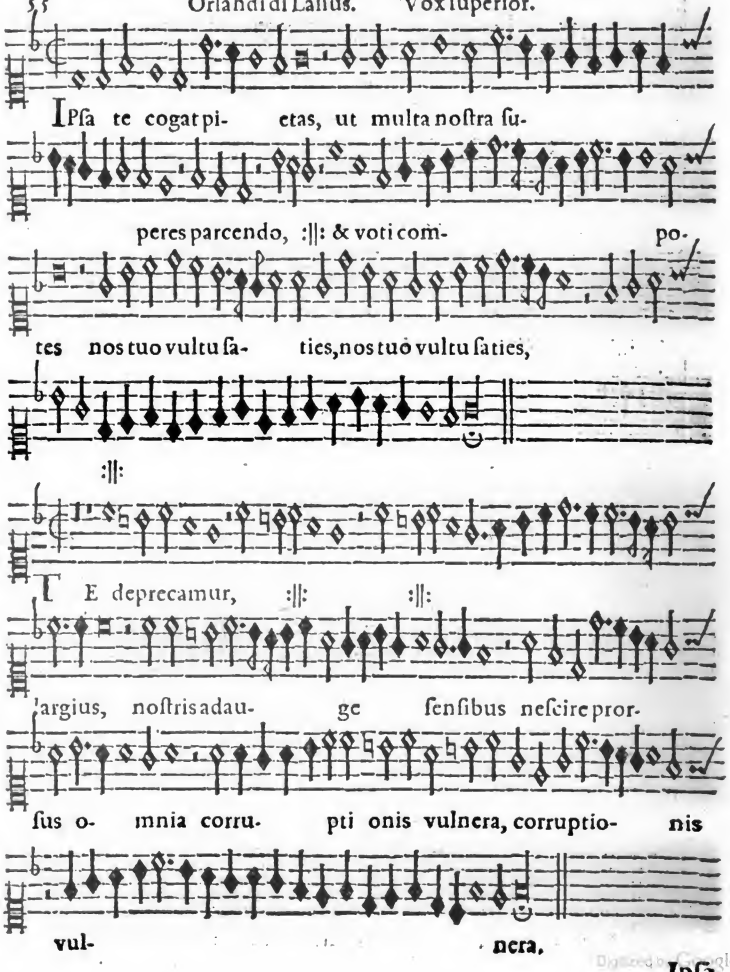

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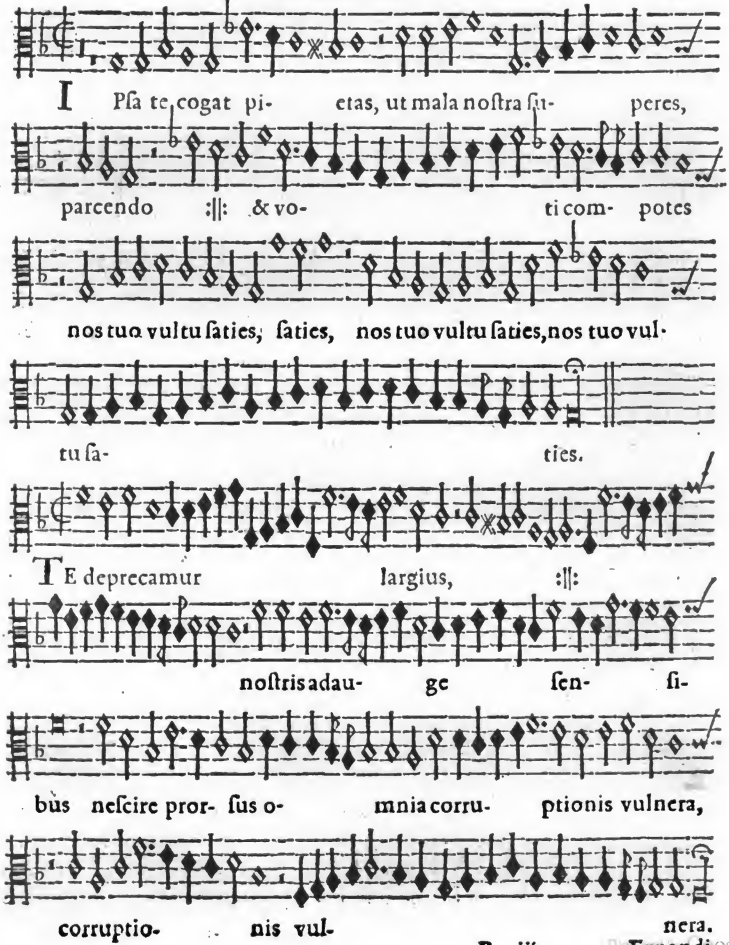
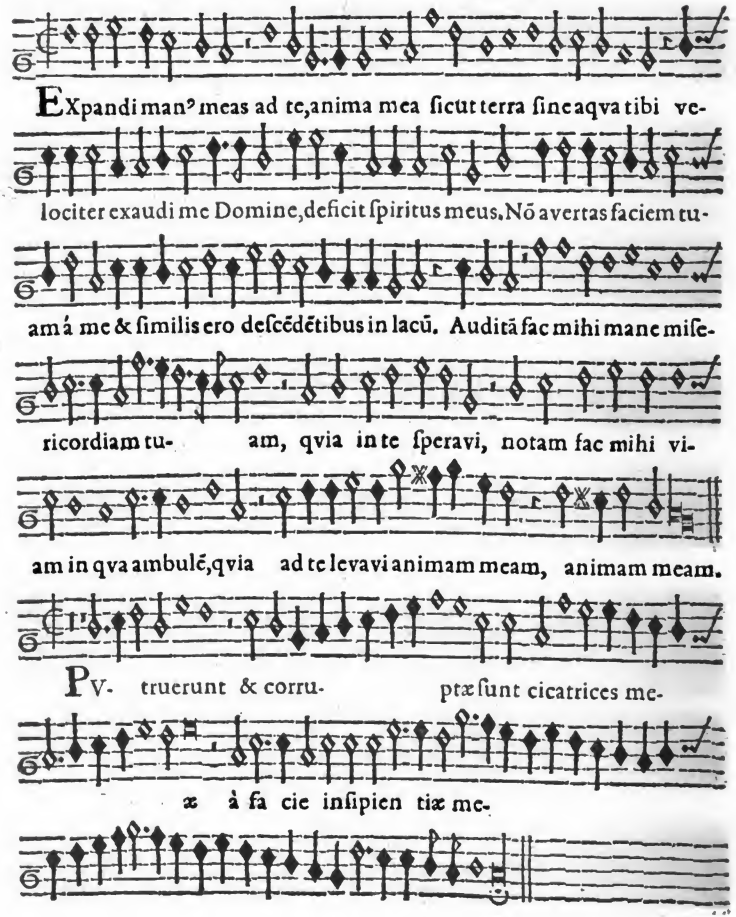
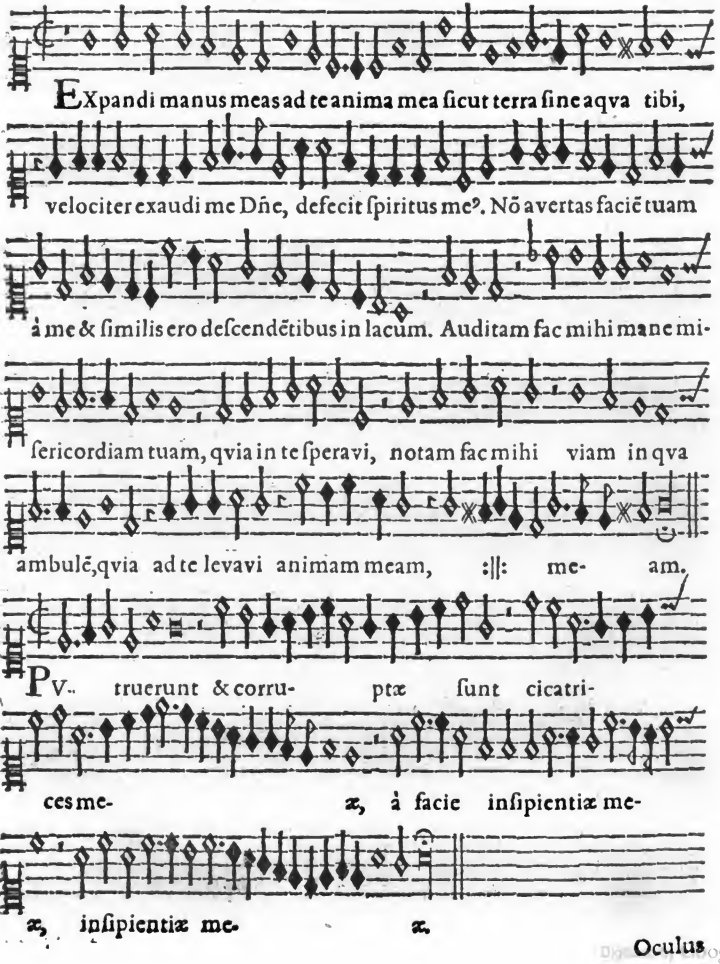
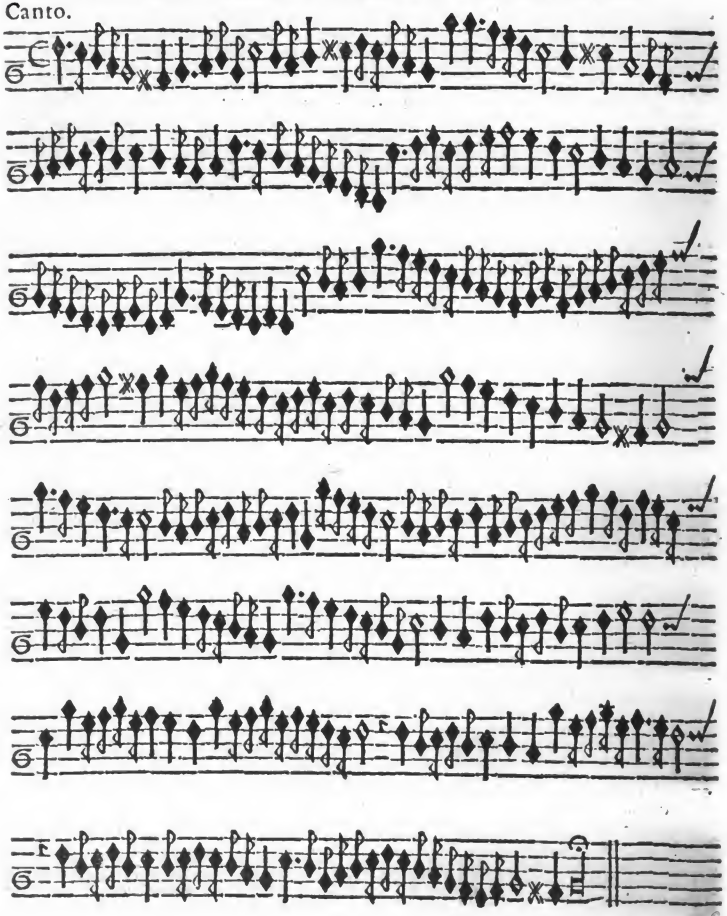

I Pſa te cogat pi- etas, ut mala noſtra ſu- peres,
parcendo :||: & vo- ti com- potes
nos tuo vultu ſaties, ſaties, nos tuo vultu ſaties, nos tuo vul-
tu ſa- ties.
TE deprecamur largius, :||:
noſtris adau- ge ſen- ſi-
bus neſcire pror- ſus o- mnia corru- ptionis vulnera,
corruptio- nis vul- nera.


EXpandi manꝰ meas ad te, anima mea ſicut terra ſine aqva tibi ve-
lociter exaudi me Domine, deficit ſpiritus meus. Nō avertas faciem tu-
am á me & ſimilis ero deſcēdētibus in lacū. Auditā fac mihi mane miſe-
ricordiam tu- am, qvia in te ſperavi, notam fac mihi vi-
am in qva ambulē, qvia ad te levavi animam meam, animam meam.
PV- truerunt & corru- ptæ ſunt cicatrices me-
æ à fa cie inſipien tiæ me-


EXpandi manus meas ad te anima mea ſicut terra ſine aqva tibi,
velociter exaudi me Dñe, defecit ſpiritus meꝰ. Nō avertas faciē tuam
à me & ſimilis ero deſcendētibus in lacum. Auditam fac mihi mane mi-
ſericordiam tuam, qvia in te ſperavi, notam fac mihi viam in qva
ambulē, qvia ad te levavi animam meam, :||: me- am.
PV- truerunt & corru- ptæ ſunt cicatri-
ces me- æ, à facie inſipientiæ me-
æ, inſipientiæ me- æ.

Oculus

Canto.



Pomponio

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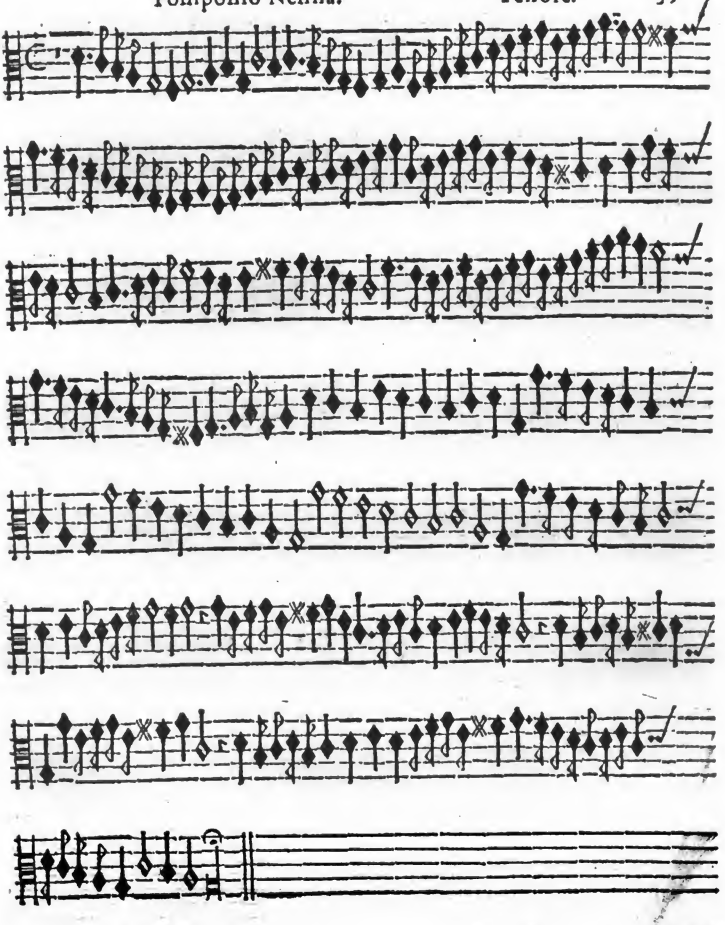

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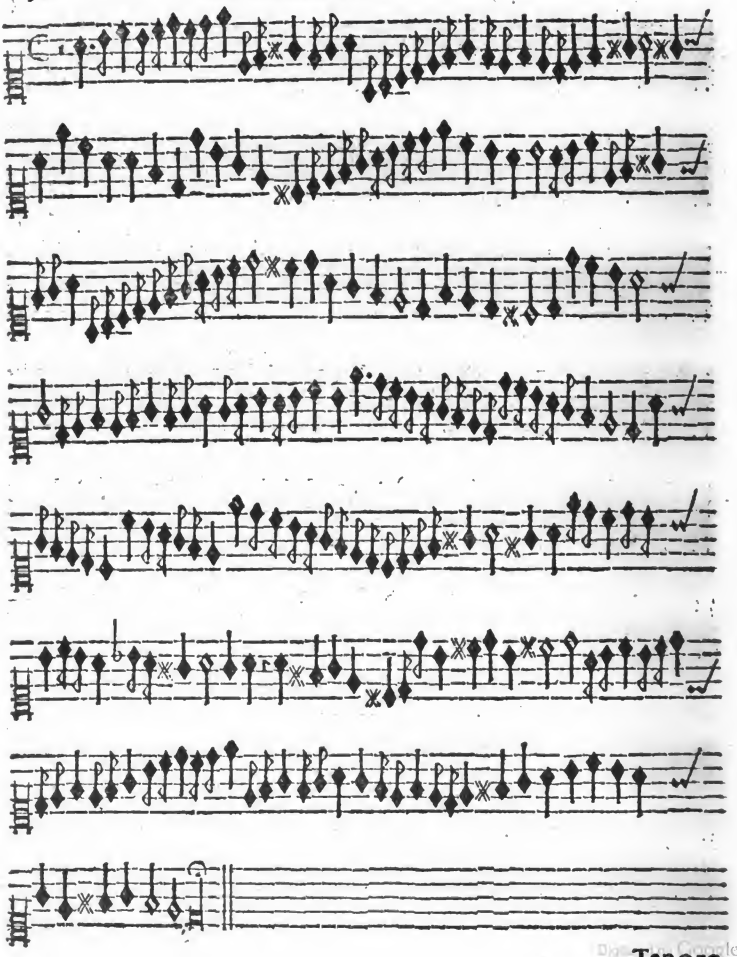

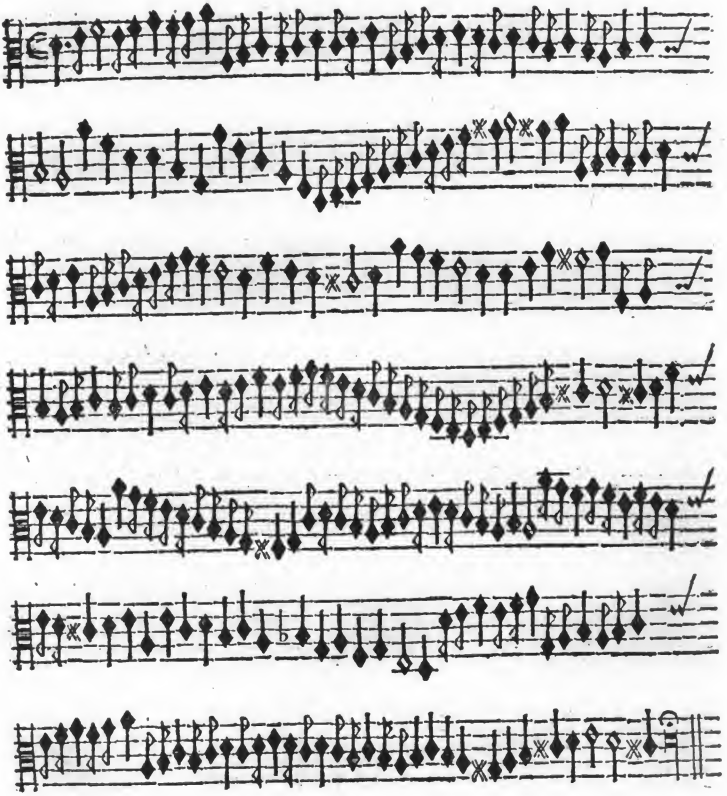

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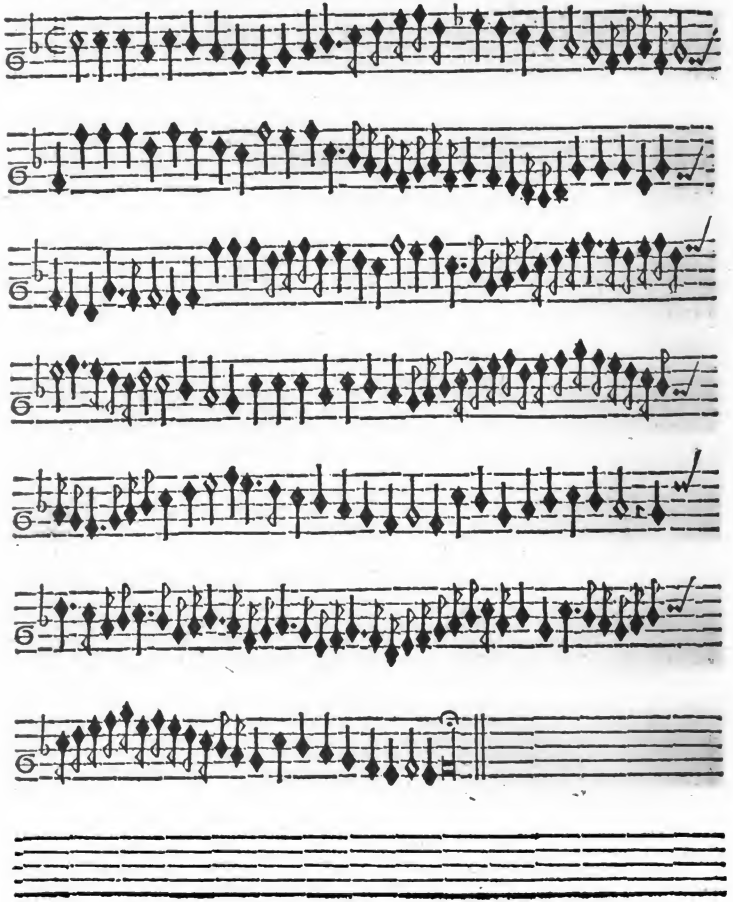

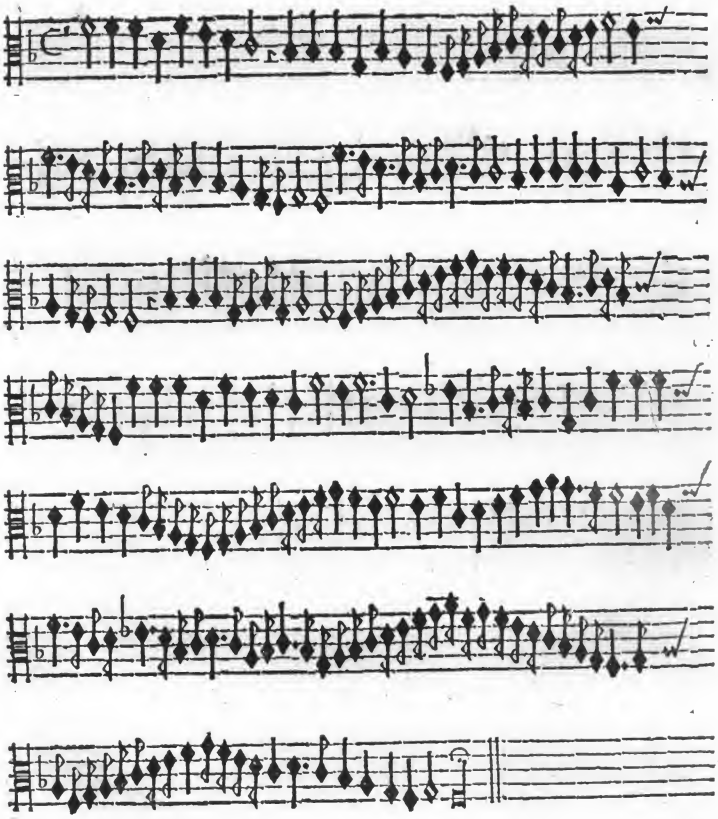

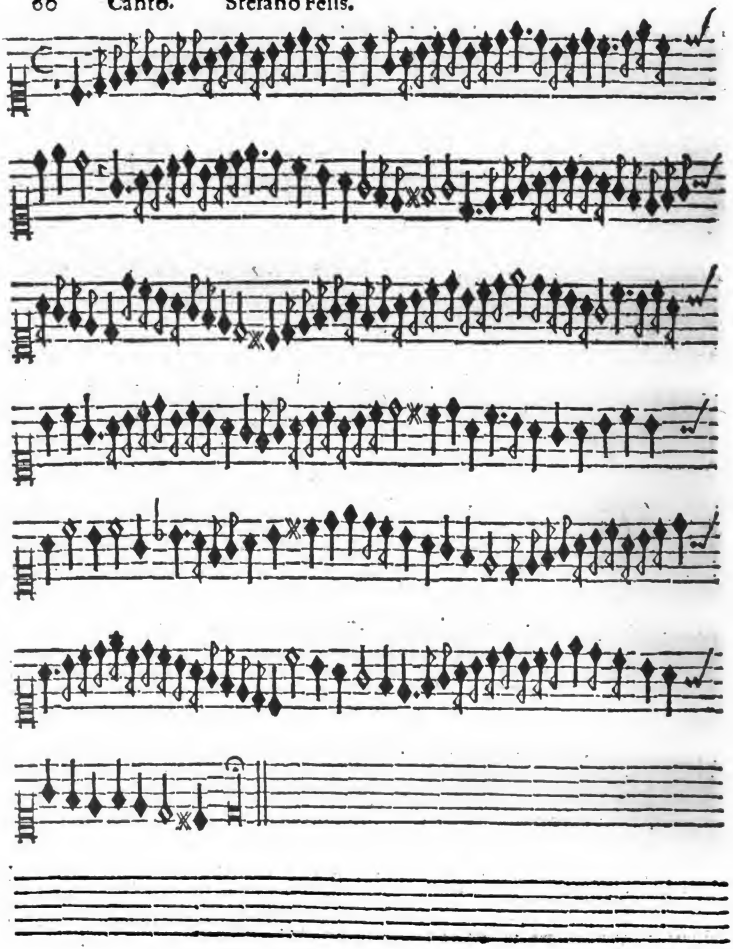

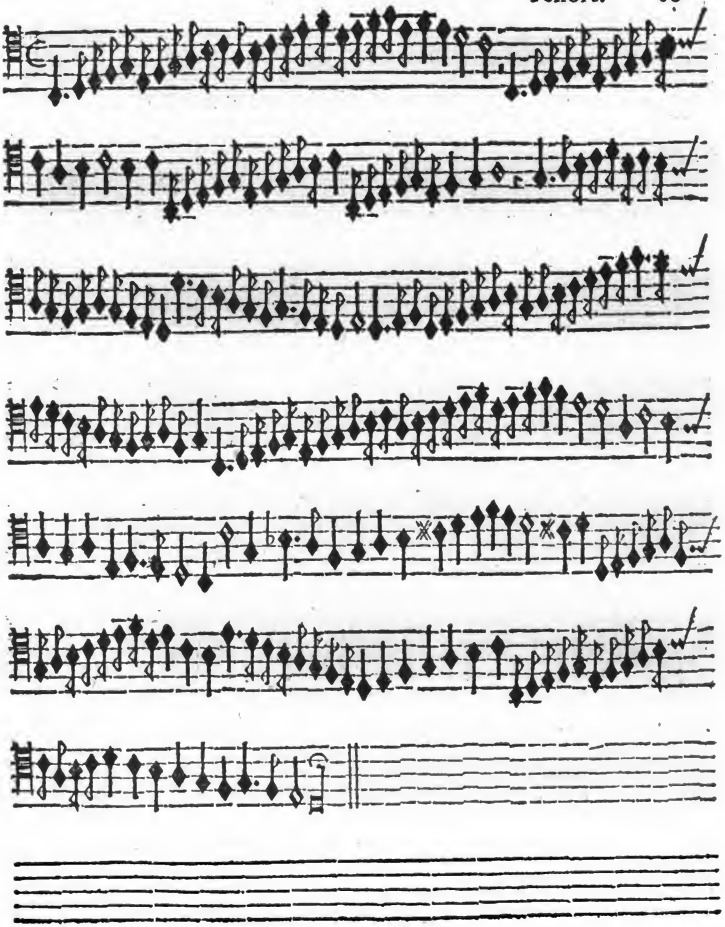

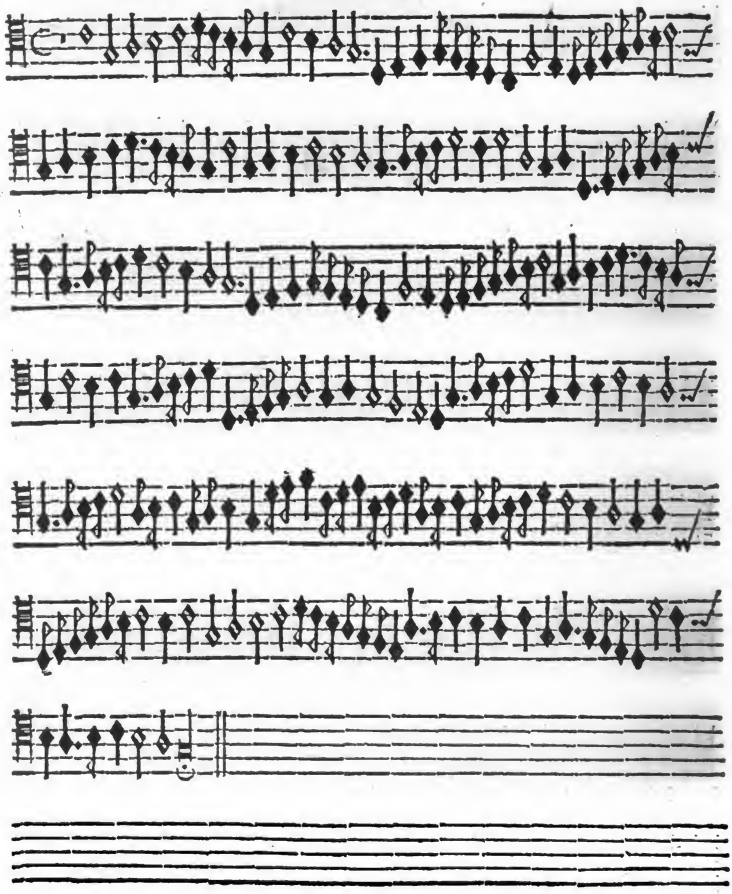

Basso.

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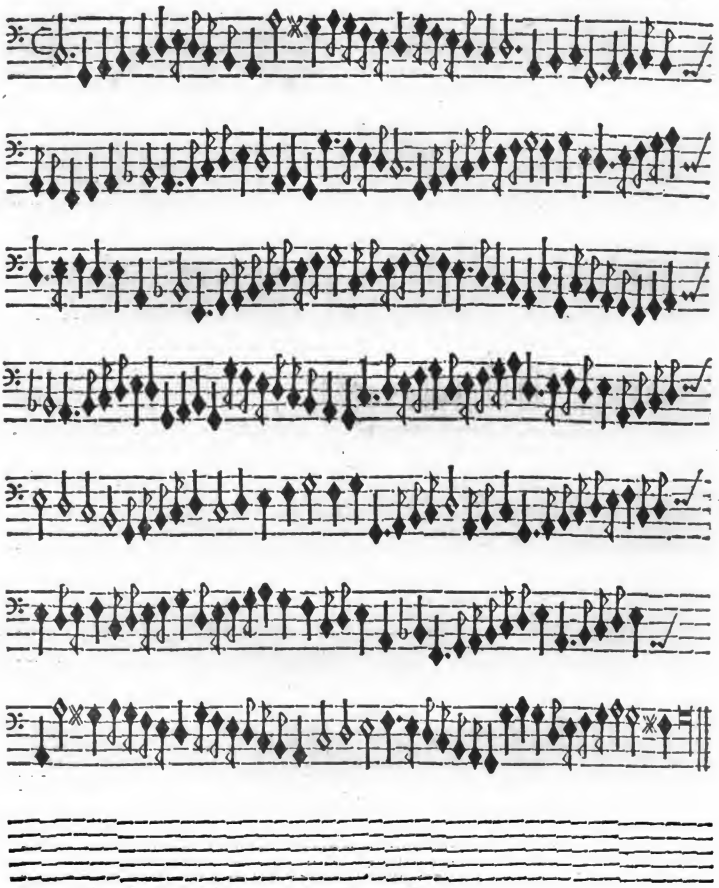

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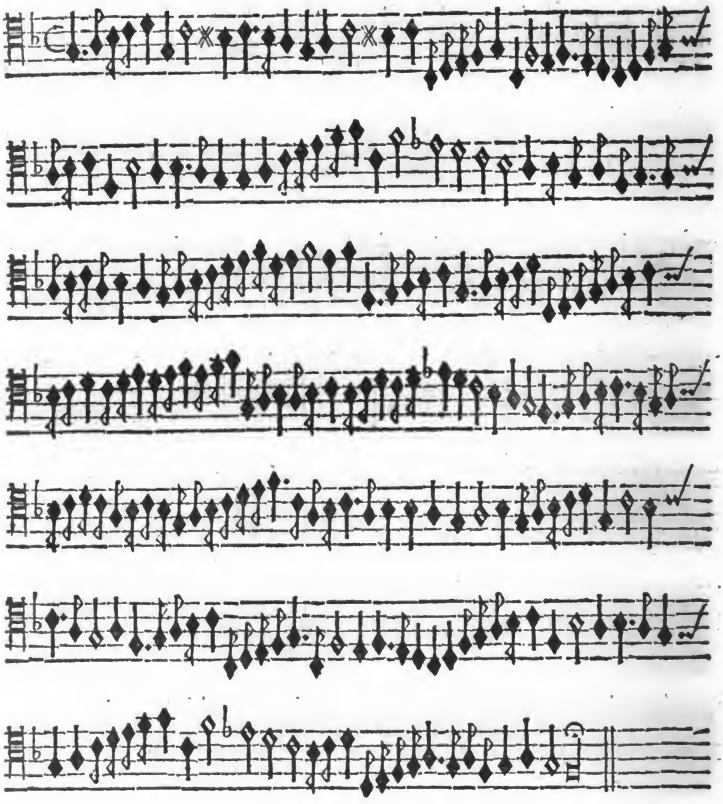
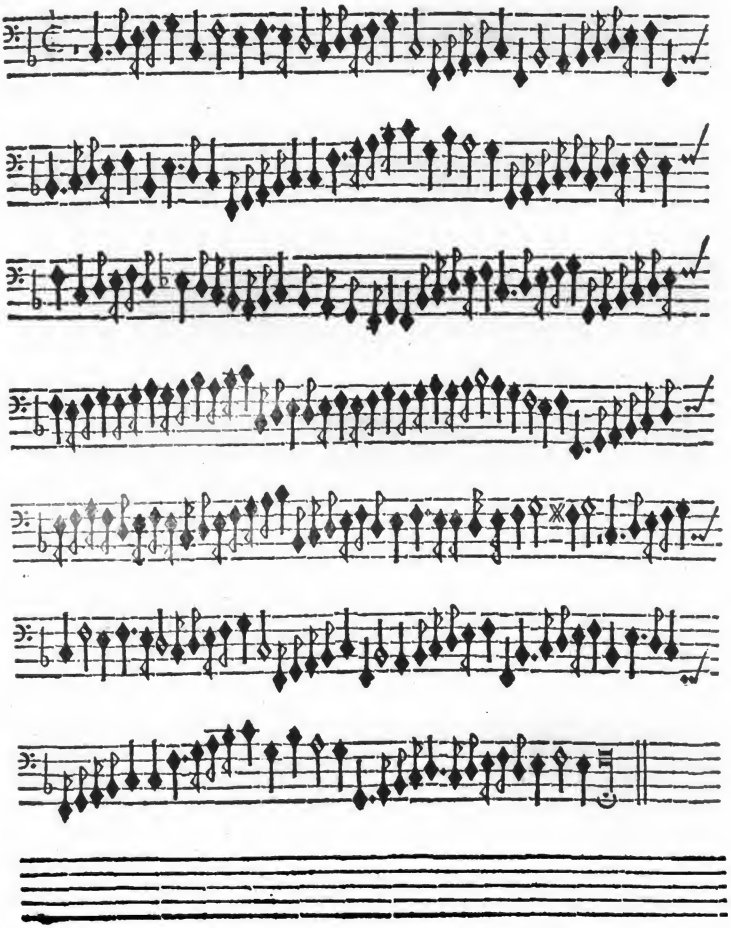
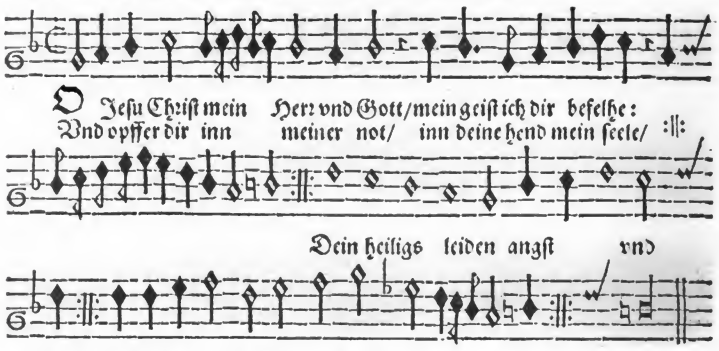
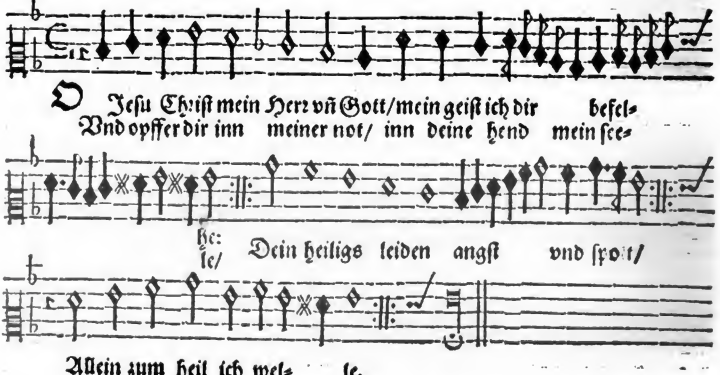




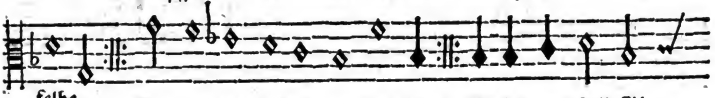


Tenor.

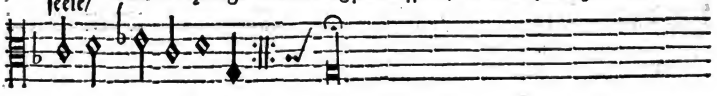


Baſſus.

O Jesu Christ mein Herr vñ Gott/ mein geist ich dir be-
Vnd opffer dir inn meiner not/ inn deine hend mein



felhe. Dein heiligs leiden angst vnd spott/ Allein zum heil/ Al-
seele/

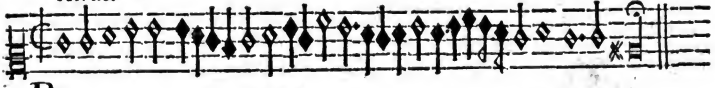


lein zum heil ich welle.

Cantus. 4. vocum.

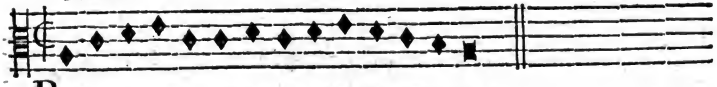
BE- nedixim⁹ vo- bis in no- mine Do- mini.

Altus.



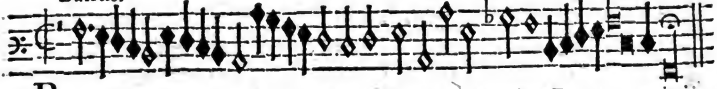
BEnedixim⁹ vo- bis in no- mi- ne Domini.

Tenor.



BEnediximus vobis in nomine Domini.

Bassus.



BE ne- di- ximus vobis in nomine Do- mini.

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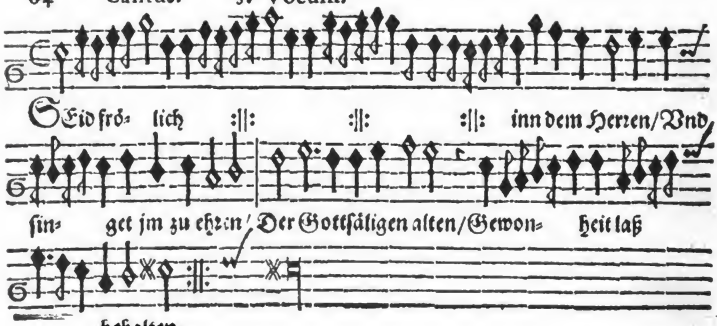
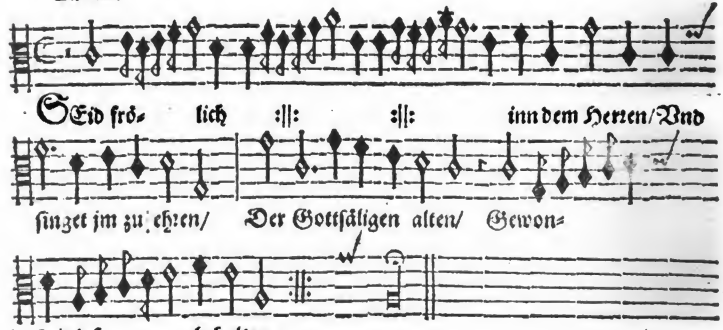
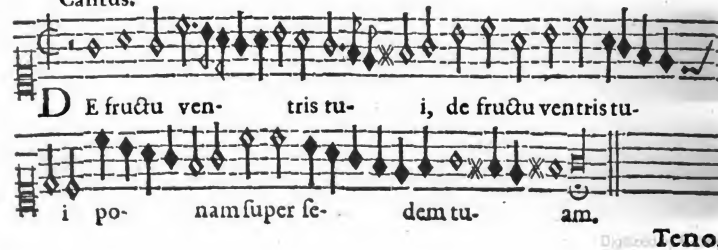


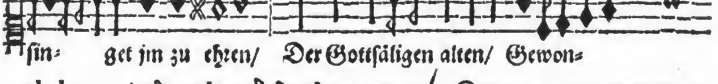
Baſſus.



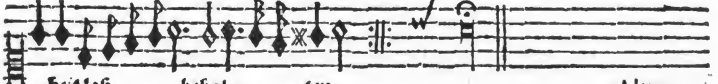
Cantus.



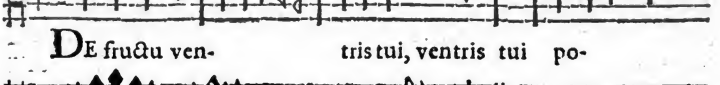
Tenor.



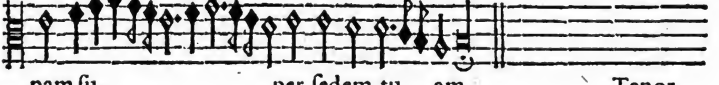
Altus.

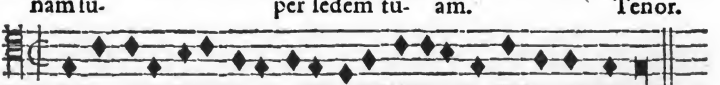


Tenor.



Baſſus.





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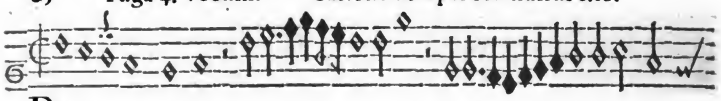
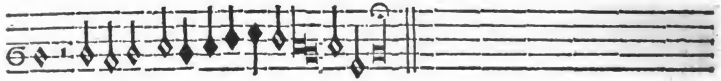
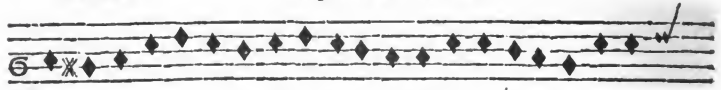


PArturiunt montes, partu- riunt, partu- riunt mon-

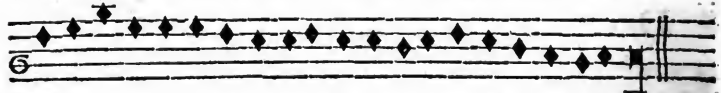


tes, nascitur ridi- cu lus mus.

Cantus. Seqvitur 4. vocum.



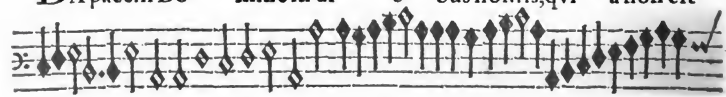
DA pacem Domine in di e bus nostris, qvia non est ali-



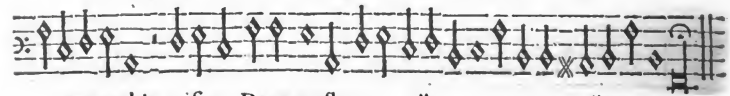
us qvi pugnet pro nobis, nisi tu De- us no- ster.

Bassus.

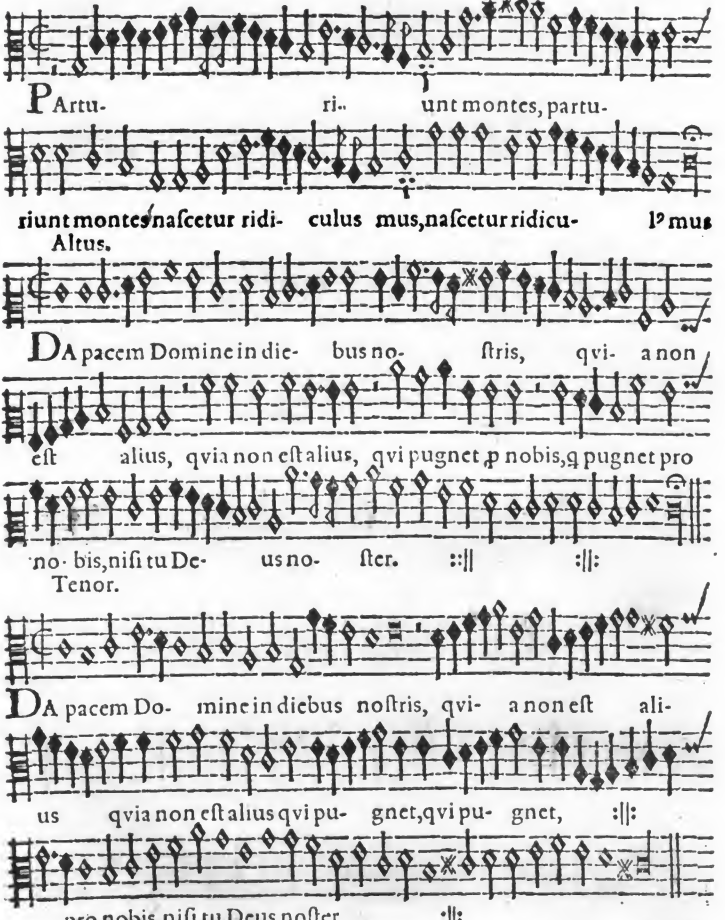
DA pacem Do- mine in di- e- bus nostris, qvi- a non est

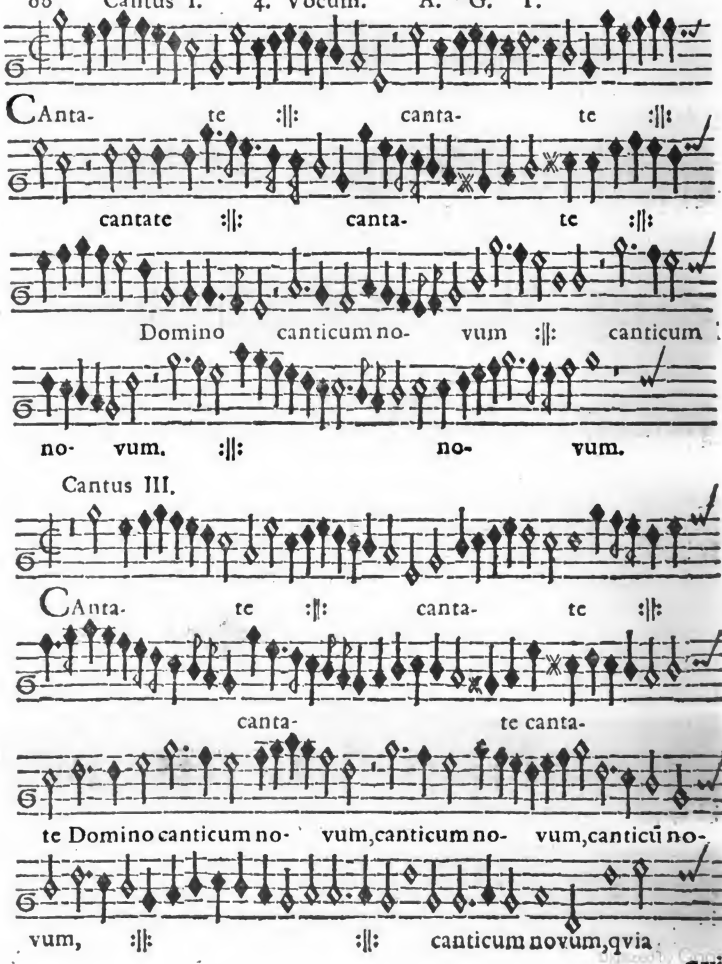


alius, qvia nõ est alius qvi pugnet, qvi pugnet :||:

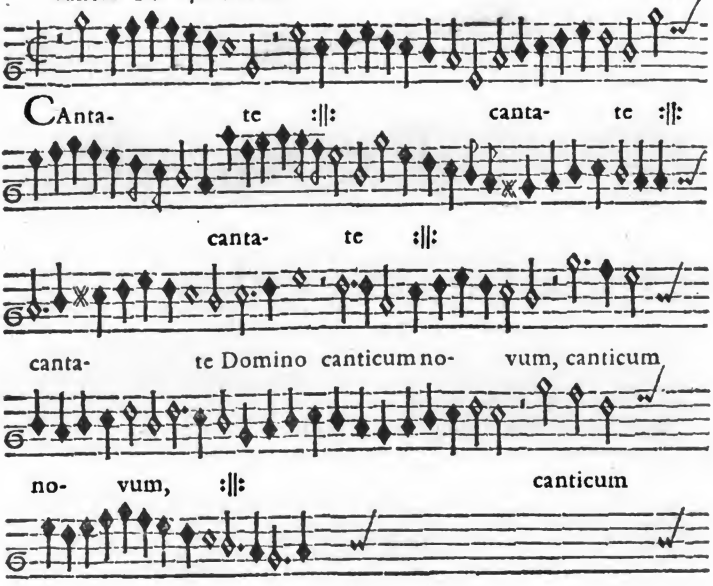


pro nobis, nisi tu DEVS noster. :||: :||:

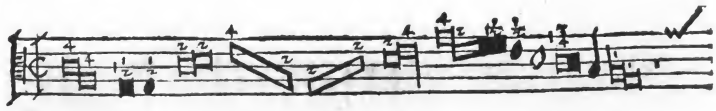

PArtu- ri- unt montes, partu-
riunt montes, naſcetur ridi- culus mus, naſcetur ridicu- lus mus
Altus.
DA pacem Domine in die- bus no- ſtris, qvi- a non
eſt alius, qvia non eſt alius, qvi pugnet p nobis, q pugnet pro
no- bis, niſi tu De- us no- ſter. ::|| :||:
Tenor.
DA pacem Do- mine in diebus noſtris, qvi- a non eſt ali-
us qvia non eſt alius qvi pu- gnet, qvi pu- gnet, :||:
pro nobis, niſi tu Deus noſter. :||:


CAnta- te :||: canta- te :||:
cantate :||: canta- te :||:
Domino canticum no- vum :||: canticum
no- vum. :||: no- vum.
Cantus III.
CAnta- te :||: canta- te :||:
canta- te canta-
te Domino canticum no- vum,canticum no- vum,canticū no-
vum, :||: :||: canticum novum,qvia

qvia



Baſſus.



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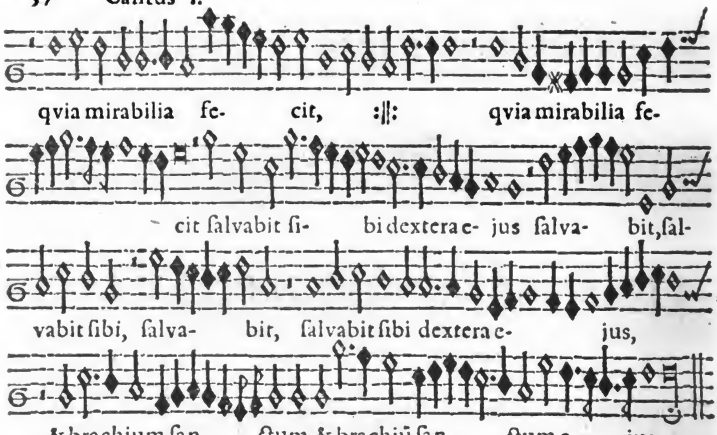
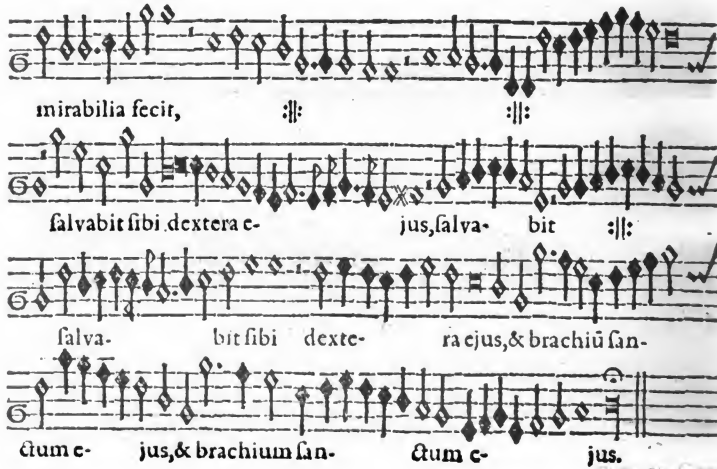
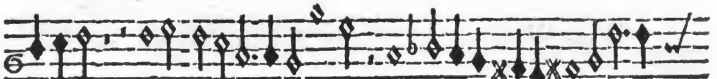
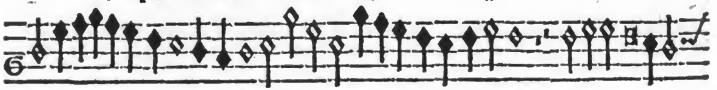

qvia mirabilia fe- cit, :||: qvia mirabilia fe-
cit ſalvabit ſi- bi dextera e- jus ſalva- bit, ſal-
vabit ſibi, ſalva- bit, ſalvabit ſibi dextera e- jus,
& brachium ſan- ctum, & brachiũ ſan- ctum e- jus.

Cantus III.

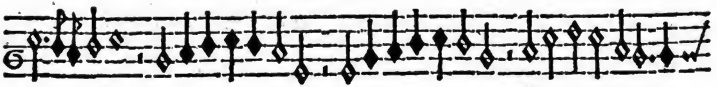

mirabilia fecit, :||: :||:
ſalvabit ſibi dextera e- jus, ſalva- bit :||:
ſalva- bit ſibi dexte- ra ejus, & brachiũ ſan-
ctum e- jus, & brachium ſan- ctum e- jus.



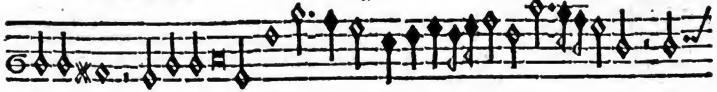
qvia mirabi- lia fecit, :||:



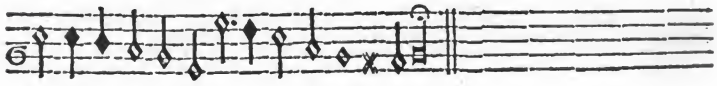
ſalvabit ſi- bi dextera e-



jus ſalva- bit :||: ſalvabit ſib: dexte-

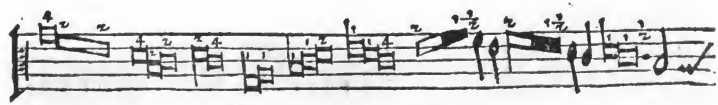


ra e- jus, dextera ejus, & brachium ſa- ctum e- jus, &

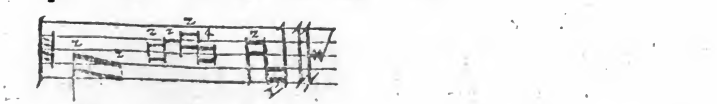


brachium ſanctũ,& brachium ſanctum ejus.

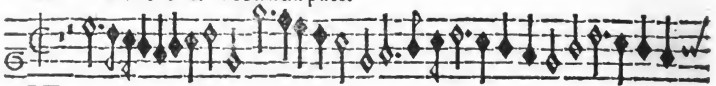
Baſſus.



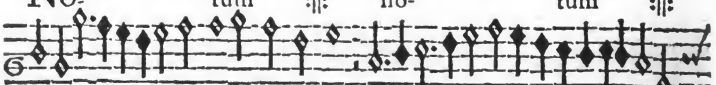
qvi- a mi- ra- bi- lis eſt



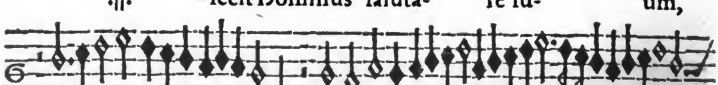
Do- mi nus.



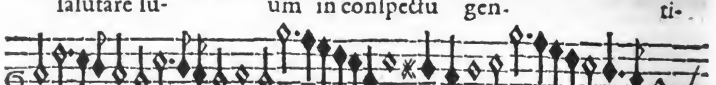
No- tum :||: no- tum :||:



:||: fecit Dominus ſaluta- re ſu- um,



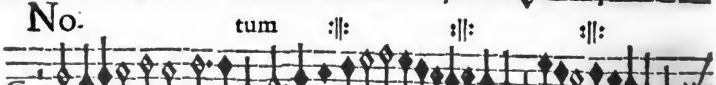
ſalutare ſu- um in conſpectu gen- ti-



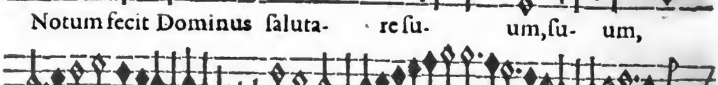
um gentium revela- vit, re- velavit,

Cantus III.

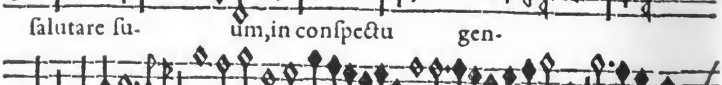
No- tum :||: :||: :||:



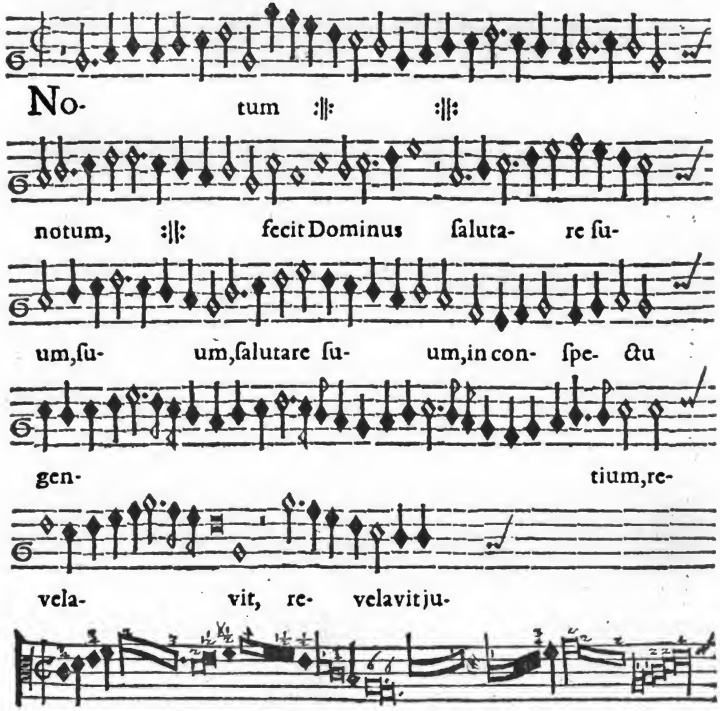
Notum fecit Dominus ſaluta- re ſu- um, ſu- um,



ſalutare ſu- um, in conſpectu gen-



tium, revela- vit, revela- vit, re- ve- lavit



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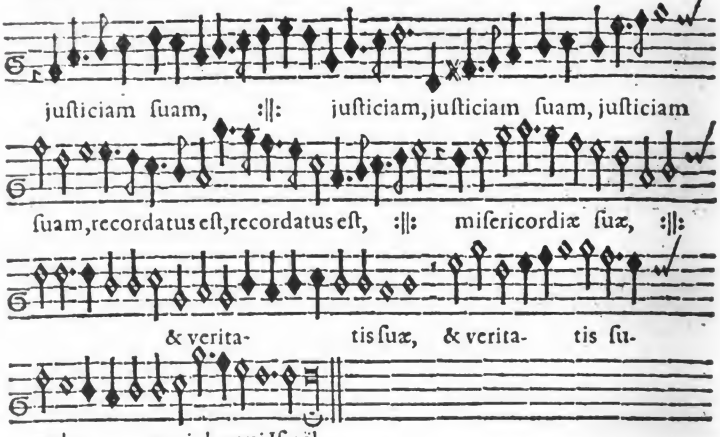
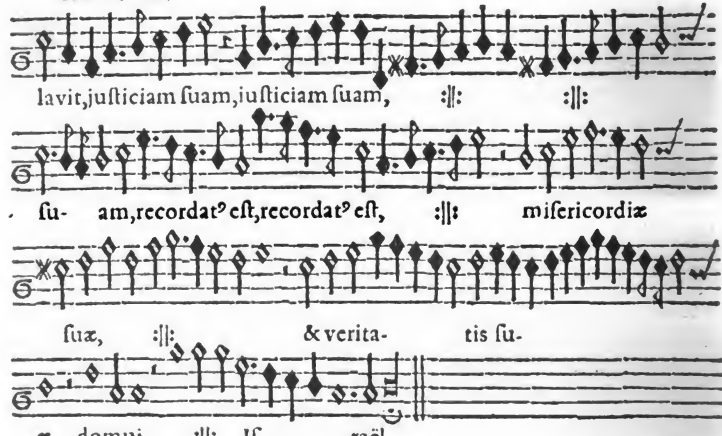
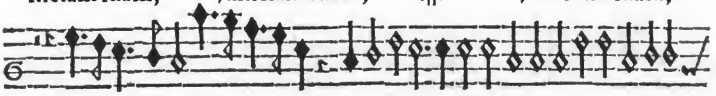

justiciam suam, :||: justiciam, justiciam suam, justiciam
suam, recordatus est, recordatus est, :||: misericordiæ suæ, :||:
& verita- tis suæ, & verita- tis su-
æ do- mui, domui Israël.

Cantus III.


lavit, justiciam suam, justiciam suam, :||: :||:
su- am, recordat⁹ est, recordat⁹ est, :||: misericordiæ
suæ, :||: & verita- tis su-
æ domui :||: Is- raël.

ſticiam ſuam, juſticiam ſuam, :||: juſticiam ſuam,



recordatus eſt :||: miſericordiæ ſuæ, :||:

& verita- tis, & verita- tis ſu- æ do-

mui Iſraël, Iſ- raël.

nus ſa- lu- ta- re ſu- um.

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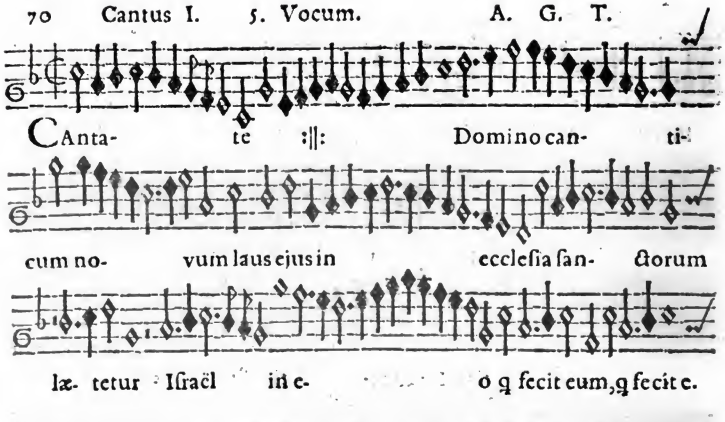
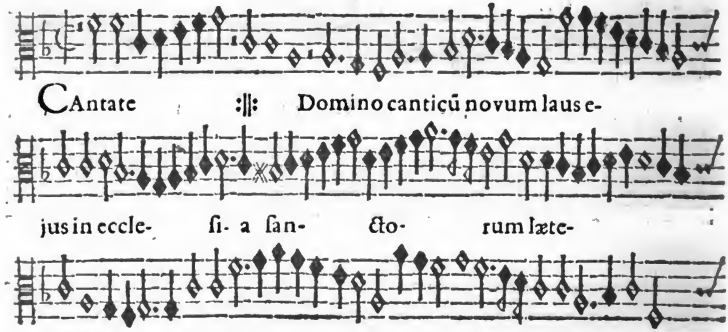
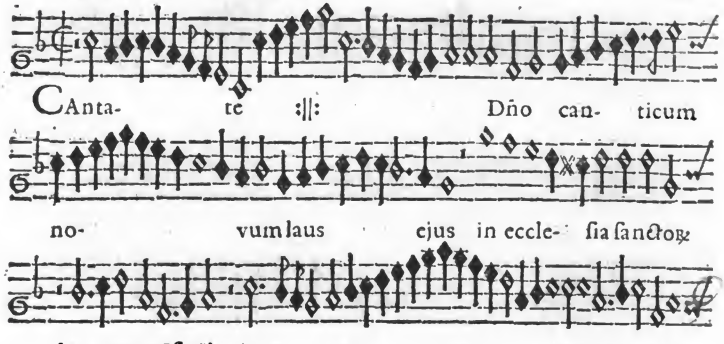


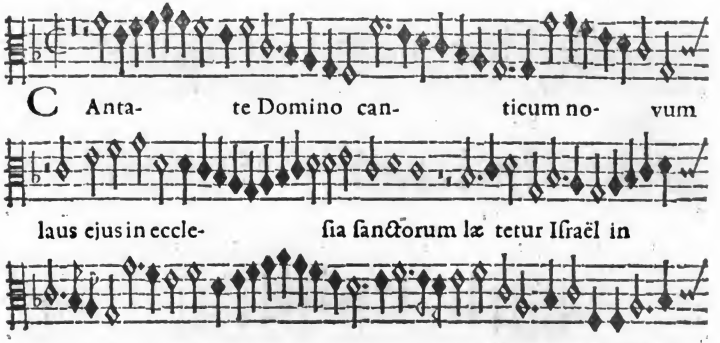
Altus.



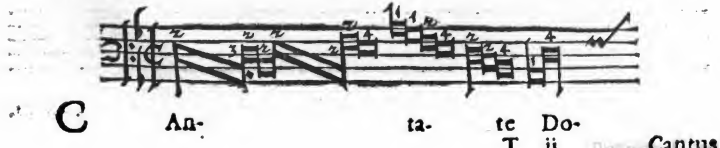
Cantus

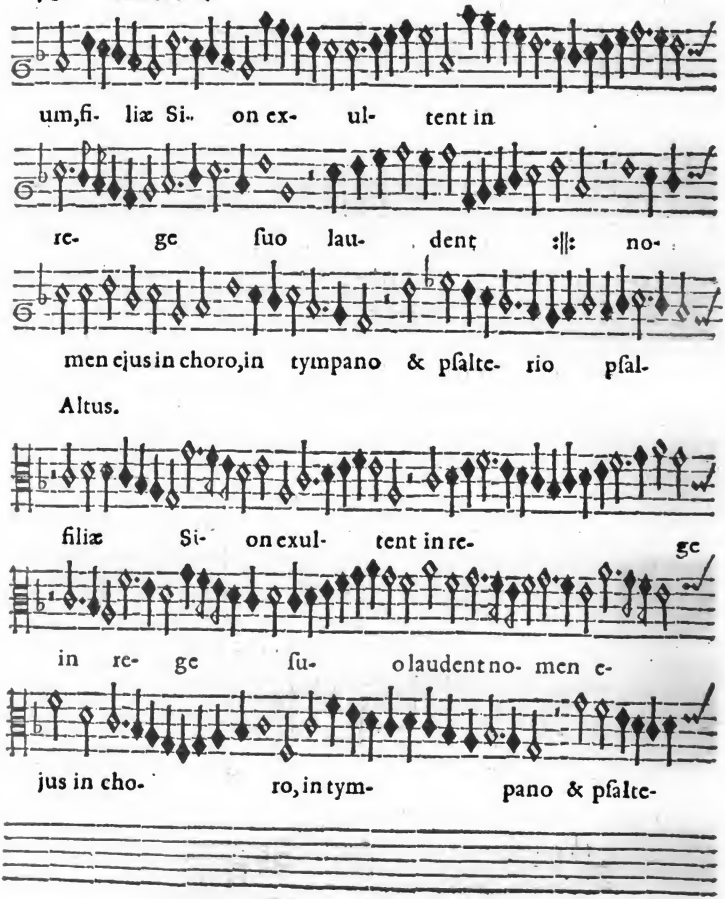


Tenor.



Baſſus.





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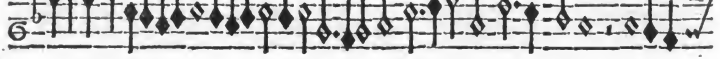
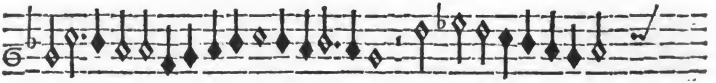
liæ Si- on ex- ul- tent in re-



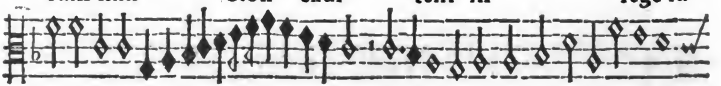
ge ſuo, in re ge ſuo laudent, laudent nomẽ ejus in



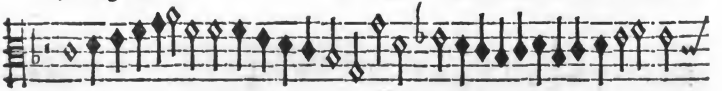
cho- ro, in tym- pano & pſalteri- o

Tenor.

eum filiæ Sion exul- tent in rege ſu-

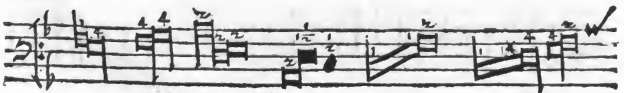


o, in rege ſu- o lau- dent nomen ejus in choro



in cho- ro, in tym- pano & pſalte- rio

Baſſus.



mi- no can- ti- cum no- vum qvi-

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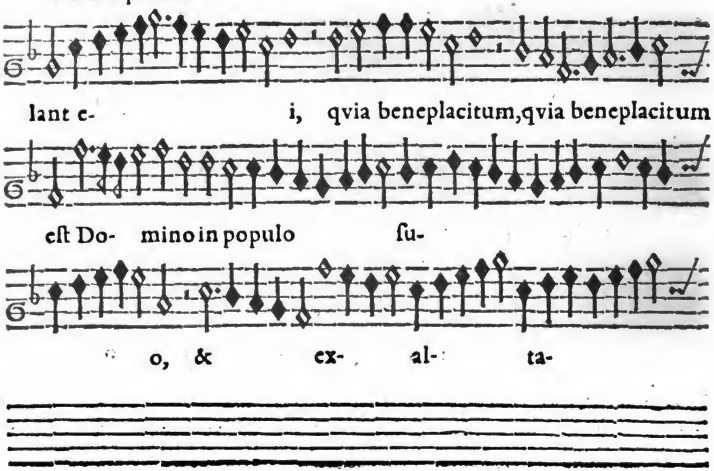
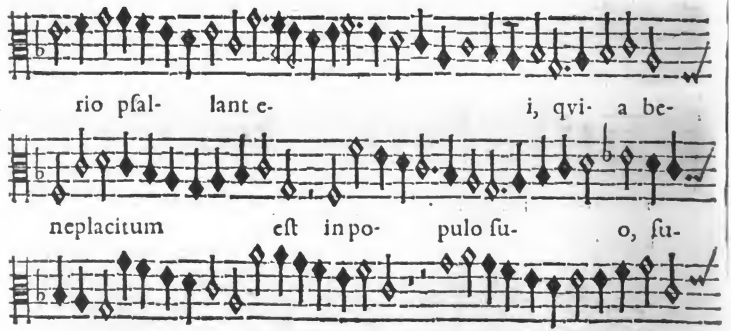
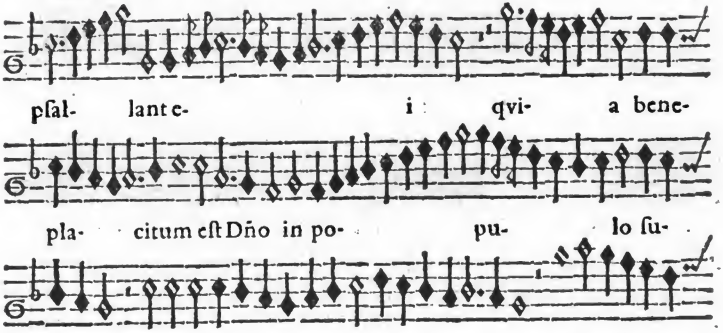
Cantus primus.



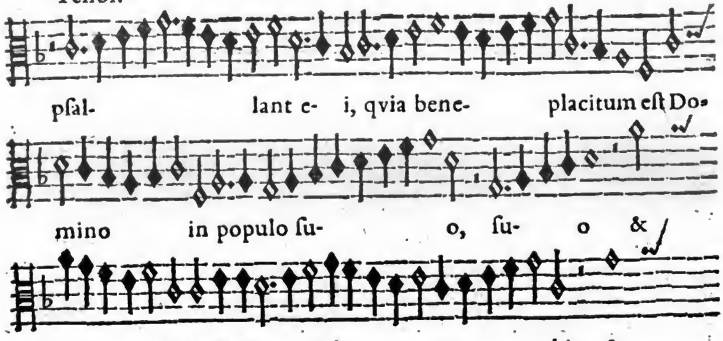
Altus.



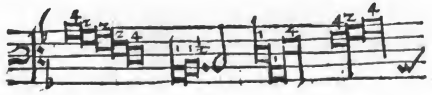
Cantus.



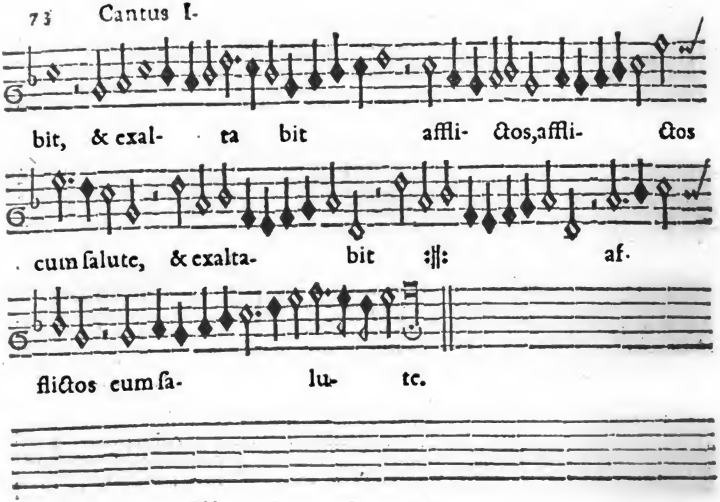
Tenor.



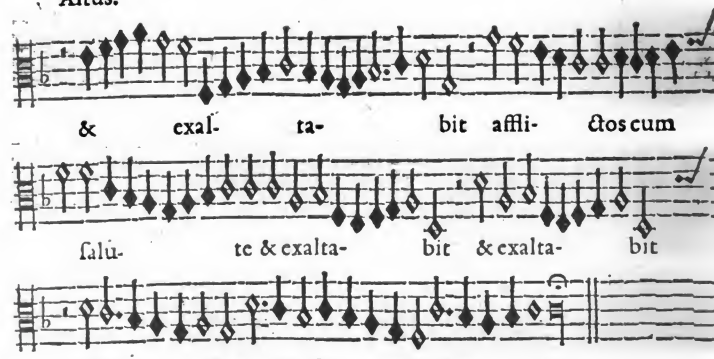
Baſſus.



Cantus



Altus.



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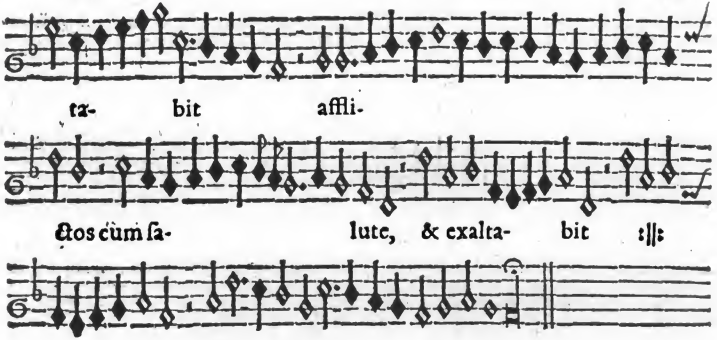
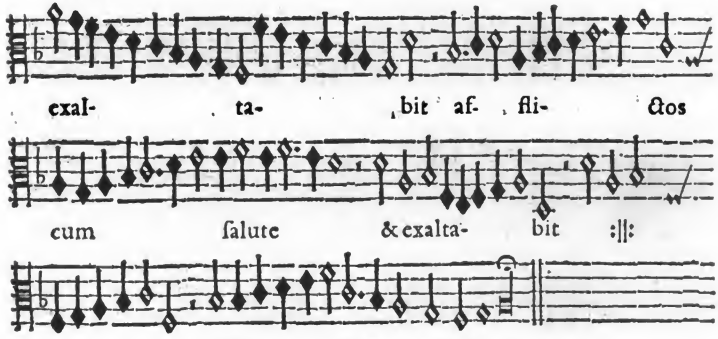
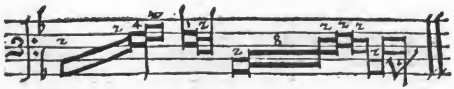


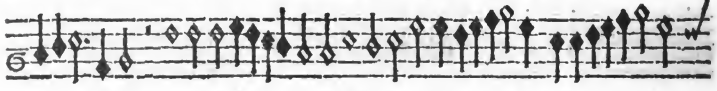
Tenor.



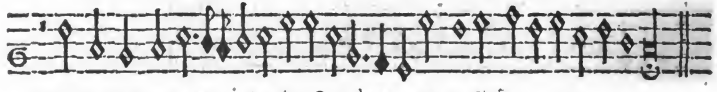
Bassus.



DA pa- cem Dñe in diebus noſtris, qvia non eſt a-

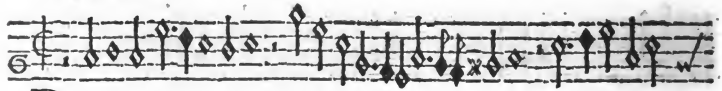


lius, alius, non eſt alius, qvi pu- gnet, qvi pu- gnet,

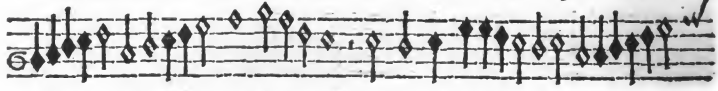


qvi pugnet pro no- bis niſi tu De- us noſter. :||:

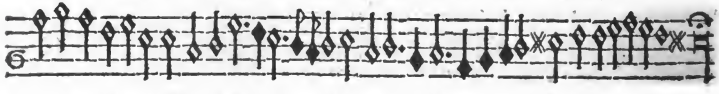
Cantus. II.



DA pacem Do- mine in die- bus no- ſtris, qvi- a non

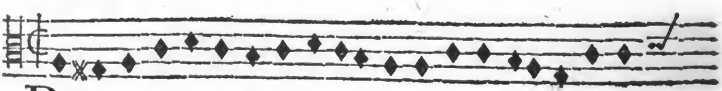


eſt alius non eſt alius, qvi pugnet :||: qvi pu-

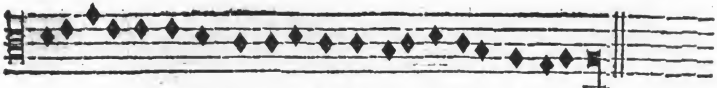


gnet p nobis, niſi tu Deus no- ſter, niſi tu Deus no- ſter. :||:

Tenor.

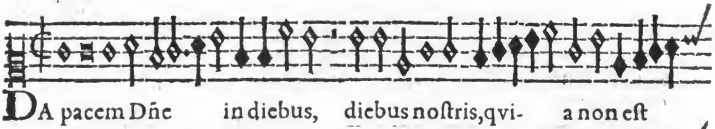


DA pacem Domine in di e bus noſtris, qvia non eſt ali-

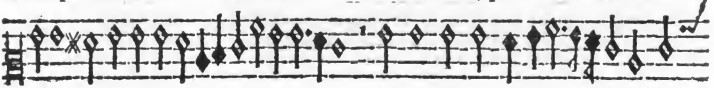


us, qvi pugnet pro no- bis, niſi tu De us noſter.

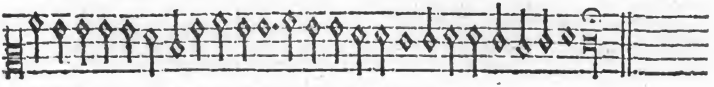
Altus.



DA pacem Dñe in diebus, diebus noſtris, qvi- a non eſt

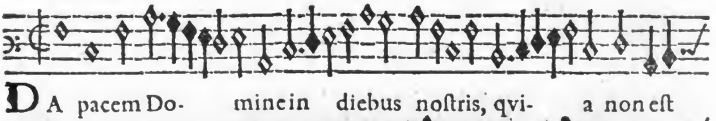


a- lius, qvia nõ eſt a- lius, qvi pugnet, qvi pu- gnet pro



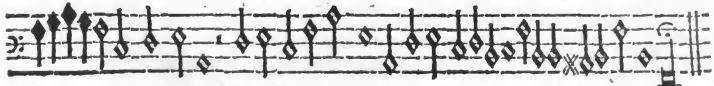
nobis, niſi tu Deus noſter, niſi tu Deus noſter.

Baſſus.



DA pacem Do- mine in diebus noſtris, qvi- a non eſt

alius, qvia non eſt alius, qvi pu- gnet, qvi pu- gnet, :||:



pro nobis niſi tu Deus noſter. :||: :||:

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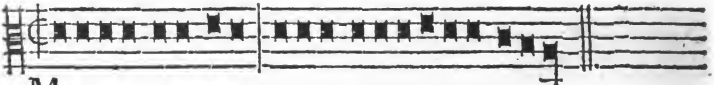
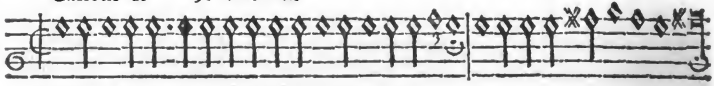


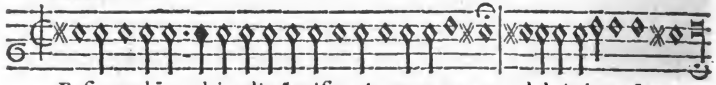
MIse rere mei Deus, secundū misericordiam tuam.

Cantus I. 5. vocum.



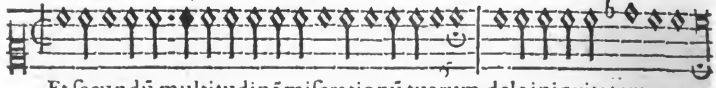
Et secundū multitudinē miserationū tuarum, dele iniqvitatem meam.

Cantus II.



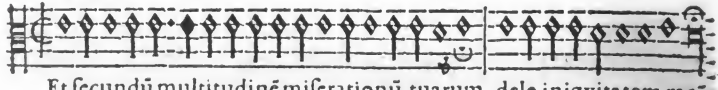
Et secundū multitudinē miserationum tuarum, dele iniqtatē meam.

Altus.



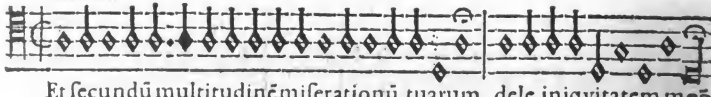
Et secundū multitudinē miserationū tuarum, dele iniqvitatem meam

Tenor.



Et secundū multitudinē miserationū tuarum, dele iniqvitatem meā.

Bassus.



Et secundū multitudinē miserationū tuarum, dele iniqvitatem meā.

3 Amplius lava me ab iniqvitate mea | & á peccato meo munda me.
4 Qvoniam iniqvitatem meam ego cognosco | & peccatum meum coram me est semper.
5 Tibi, tibi soli peccavi | & malum coram te feci.
6 Vt justificeris in sermonibus tuis | & sis mundus cum judicaris.
7 Ecce enim in iniqvitatibus conceptus sum | & in peccatis concepit me mater mea.

Fugæ duarum vocum in ὁμοφωνίᾳ seu unisono.

4 SEx voces Musicales. Adamus
19 Sex voces Musicales.
20 Ecce nunc benedicite.
21 Lætatus sum in his.
21 Cantate Domino.
22 De terra Christus.
23 Ich rieff zu dir.
23 O Herr nimb von mir.
23 Benedictus qvi venit.
24 Hodie Christus natus.
24 Duo rogavi te.
25 Benedic Domine.
26 Cantate Domino.
26 Fantasia in F. Gumpelzhaimerus.
27 Benedictus qvi venit.
28 Ich rieff zu dir Herr.
29 Ecce radix Iesse.
30.31. Confirma hoc ô Deus.
31 Qvi nos creavit.
32 Tres Fantasiæ in D. C & B.
33 Exemplum Triplę.
34 Benedictus Dominus.
34 Benedicam cũ secũda par.
35 Benedic anima.
36 Sex voces Musicales.
37 Sex voces Musicales.
37 Geht hin inn alle Welt.
38 Sex voces Musicales.
38 Gloria in excelsis Deo.
39 Sex voces Musicales.
40.41. Mutatio vocũ, Bas: Ten: Disc:
37 Quest' è Compagn'. Mat: Asola.

In subdiapasôn.

20 Christe der du bist tag. Incer: Aut:
33 Giova mai sempr'. Mat: Asola
33 Eterno foco vivo.

12 Exemplum Triplæ.
13 Exemplum Sesquialteræ.
13 Exemplum Hemioliæ.
20 In dich hab ich gehoffet Herr. Adamus
21 Commendo me.
21 Iesu nostra redemptio.
22 Domine fili Dei.
22 Patrem omnipotentem.
22 Adjuva nos Deus.
23 Vatter vnser im Himmel.
24 Scio enim qvod redẽptor.
25 Domine in multitudine.
27 Conserva me Domine.
28 Herr Gott Himlischer vat. Gumpelzhaimer.
28 Wir dancken dir.
28 O summe rerum conditor.
29 Millia qvi parvo.
31 Lerne Gottes forcht.

In Epidiapasôn.

36 Vias tuas Domine. A. G.
39 Deus, q superbis re. A. G.

In subdiapente.

12 Exemplum Qvadruplæ A. G.
35 Gott schöpffer aller ding. A. G.
35 Ma quel ch' ha cura. Mat: Asola.
41 Vanitas vanitatũ. Ioa: Leo: Hass:

In subdiatessaron.

13 Exemplum Hemioliæ. A. G.

In Epidiatessaron.

36 Veni sancte Spiritus. A. G.

Fugæ trium vocum in ὁμοφωνίᾳ seu unisono.

37 Pietas oĩum virtutum. Incertus
5 Surrexit Christ⁹ hodie. A. G.
5 Audi Dñe & miserere.
23 Miserere nostri.

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27 Domine refugium. } Adamus Gumpelzh:
27 Non timebo millia.
30 Hæc est vita æterna.
30 Intende voci.
30 Agnus Dei.
41 Miserere nostri.
63 O Jesu Christ mein.
64 Seid frölich.

4. Vocum in ὁμοφωνίᾳ seu unisono.

41 In nomine Iesu oẽ. Paul: Peet:
36 Tu es Petrus. } Don: Ferdin:
39 Aue Maria. } Las Infantas.
41 Veni creator. }
39 Impia sub dulci. Filen: Corno:
35 Exaudi Domine. Io: Iac: Cilano.
27 Cantate Domino. } Adamus
27 Eil mit weil.
29 Mane nobiscum.
30 Emitte lucem tuam.
30 Fides est anima.
33 Fuga in D.
36 Adjuva nos Deus.
37 Qvicqvid petieritis.
37 Dominum Deum adora:
37 Ora & labora. } Gumpelzhaimerus.
38 Nusqvam tuta fides.

Fugæ contrariæ, 4. vocum.

19 Deus pacis charitatisq;.
20 Exurge Domine.
20 Miserere nostri.
20 Exaudi Deus.
65 Parturiunt montes. } Gumpelzhaimerus.

Fugæ 4. vocum, qvæ in diatessáron, aut diapente, aut diapasôn resolvuntur.

39 M. V. S. J. Io: Leo Hasler
22 Pro lege & pro grege. Rinal: del: Mel:
20 Veni sancte Spiritus. } Adam Gumpelzh:
20 Sola spes mea.
34 Descendit Christus.
34 Ascendit Christus.
34 Tempus est.
36 Petite & dabitur.

Fugæ 5. vocum in ὁμοφωνίᾳ seu unisono.

42 Fuga S. D. Incerti autoris.
4 Iubilate Deo omnis terra. } Adamus
5 In Deo vivimus.
27 Libera me Domine.
27 Iubilate Deo.
29 Verbum Domini manet.
38 Vniversa transeunt.
38 Vias tuas Domine.
39 Fides est anima.
39 Si non pavisti. } Gumpelzhaimerus.

6. Vocum in ὁμοφωνίᾳ seu unisono.

5 Clamavi ad te Domine.
38 Laudate nomen Domini.
38 Domine fili Dei vivi.
38 Benedic Domine.

7. Vocum in ὁμοφωνίᾳ seu unisono.

34 Laudate nomen Dñi. Mau: Panhormitano.

8. Vocum in ὁμοφωνίᾳ seu unisono.

34 Delicta qvis intelliget? A. G.

BICINIA SACRA.

12 Hæc est vita æterna. Ioſqvin.

Per

53 Per illud ave prolatū. Iosqvin.

Orlandus di Lassus.

43 Oculus non vidit.
43 Iustus cor suum.
44 Dirige nos.
44 Expandi manus.
45 Tota die.
48 Scribantur hæc.
48 Ægra currit ad Medicum.
48 Non avertas faciem tuam.
49 Expectatio justorum.
50 Qvoniam qvi talia.
52 Discedite à me
52 Auditui meo dabis.
53 Beata cujus brachium.
54 Intellectum tibi dabo.
55 Ipsa te cogat pietas.
55 Te deprecamur.
56 Putruerunt & corruptæ.
56 Expandi manus. Iacob Reiner.

Adamo Gumpelzhaimero.

44 Benedictus qvi venit.
45 O Herr nim von mir/was.
47 Benedictus qvi venit.
49 Verdamme niemand.
50 Altissimi Gratia Tantum.
50 Lætamini in Domino.
51 Ascendisti in altum.
51 Da pacem Domine, in.
52 Recordare promissionis.
54 Spiritus sancti gratia.
54 O lux beata Trinitas.
54 Dominus regit me.
46 Cantate Dño, e 5. vocibus. Orlandi di Lassus in duas redactum ab

Ricercari sive Fantasiæ.

57 Pomponio Nenna.
58 Gio: Pietro Gallo.
59 Giovanni de Antiqvis.
60 Stefano de Felis.
61 Cola Vincenzo Fanelli.
62 D'Incerto Autori.

Contra punctus 4. Vocum.

Adamus Gumpelzh:

1 Domine Fili Dei vivi.
13. 14. 15. 16. 17. 18. 19. Exempla 12, Modorum.
63 Benedixiмus vobis.
64 De fructu ventris tui.
65 Da pacem Domine.
66 Cantate Domino canticū.
68 Notum fecit Dominus.

Contra punctus 5. vocum.

70 Cantate Domino.
74 Da pacem Domine.
75 Miserere mei Deus.

FINIS.

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